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46 GUNS N' ROSES

Slash Speaks Out!

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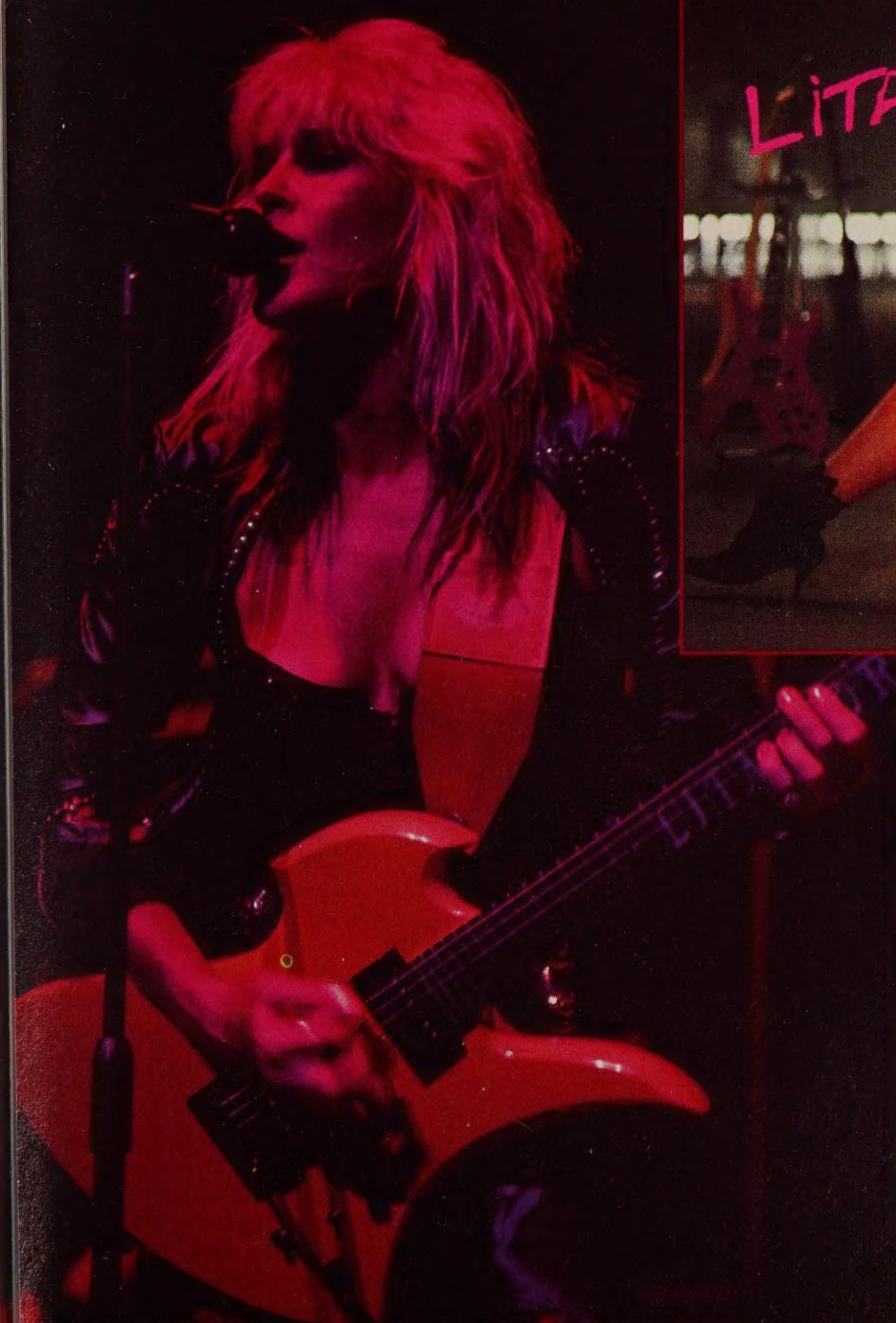
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VISUALS

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ROOTS

by Steven Tyler

Each issue, *Hit Parader* journeys back in time to learn about the formative years of a rock and roll celebrity. This month's time traveler is Aerosmith's incomparable vocalist, Steven Tyler.

The people at this here mag asked me to tell you about my early days — my roots. Well, I thought about it for a while and I figured that the best place to start would be at the beginning. Pretty clever, huh? I was born on March 26, 1948 at the Polyclinic Hospital in New York City. From what they tell me, I was one of the loudest screaming babies that hospital had ever heard. Kind of foretold my future, I guess.

My given name is Steven Victor Tallarico. I didn't become Tyler until I started performing in bands when I was a teenager. I come from a big Italian family, and we all lived up in Sunapee, New Hampshire, when I was a kid. My parents ran this huge resort up there that had about 360 acres of land, and since I've always been a bit hyperactive, I had plenty of places to explore when I was young. I was a real pain in the ass to all the guests who came to the resort. I'd always be bothering them and throwing dead bugs at them. Come to think of it, I really haven't changed that much.

My family was really into music. It wasn't just my parents; my grandmother and a couple of uncles were also musicians. My grandfather was in bands that played chamber music in the 1920s and '30s. So music comes naturally to me. My father was classically trained at Juilliard, and he was a great pianist. That's what first turned me on to music, and I still enjoy sitting down at the piano when I get the chance. But piano isn't a real rock and roll instrument, and once I got bitten by the rock bug when bands like the Beatles and Stones came along, I turned to the drums.

Actually, I began playing drums in my father's band when they performed at a place called the Sunapee Lodge. We weren't exactly playing rock and roll — it was more semi-classical stuff that allowed all the people who were dressed up real fancy to get up and dance. It was fun for me because I really enjoyed playing music. But I also realized that playing that kind of music wasn't what turned me on.

When I was a teenager, I went to high school in New York City — a place called Roosevelt High. That's where I met Aerosmith's drummer Joey Kramer. We'd sit around and play all the new records by the Yardbirds and the Stones and try to picture what it would be like to be in a real rock band. Then we'd both head up to New Hampshire on the weekends to have fun

STEVEN TYLER



Aerosmith's Steven Tyler: "I've always been a bit hyperactive."

and play some music. That's when I first started getting a band together. The first group I was in was called Chain Reaction, and the music wasn't too bad but we didn't go anywhere professionally. There were other bands like The Maniacs and the Stranglers, but they stayed together only for a month or so then broke apart.

After a couple of years — I guess it was around 1971 — I ran into two guys named Tom Hamilton and Joe Perry. They had a group called the Jam Band that was playing in Sunapee one summer. They invited me to join on drums and sing a bit. After a few weeks, I brought Joey Kramer into the group and I became the full-time singer. At that time, we had a guy named Ray Tabano playing guitar

with us, but when he left, Brad Whitford joined and Aerosmith was born.

We stuck around Sunapee for a couple of months, but it wasn't that easy to get gigs there, so we decided to relocate to Boston. We didn't know how long we'd survive there, but pretty soon we got a couple of regular gigs going, playing some teen centers and high schools. It was pretty cool because we'd get a thousand kids or so coming down, and they were paying \$2 a head. It may not seem like much, but when you're struggling to survive it's a real big deal! Then the next year, Clive Davis — who was then at Columbia Records (he's the head of Arista now) — saw us and signed us for something like \$100,000. That was it man; we were on our way! □

Eddie Malluk

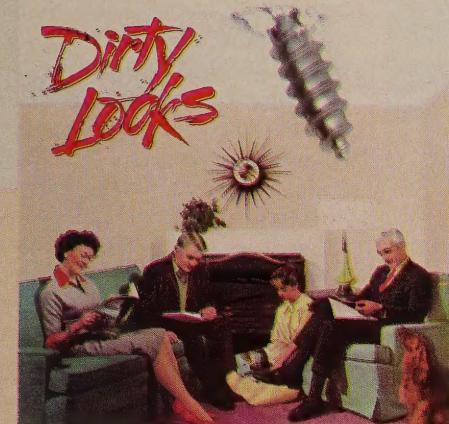
Dirty Looks

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TURN OF THE SCREW

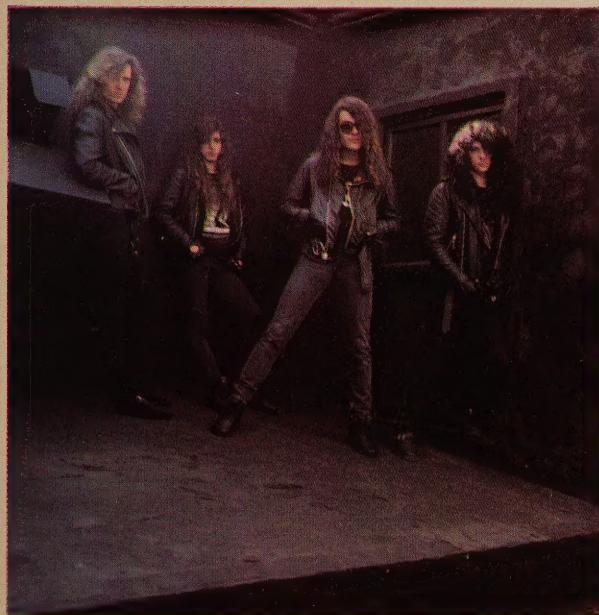
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- 11 New Haven, CT
- 13 Baltimore, MD
- 14 Washington, DC
- 15 Scranton, PA
- 16 Albany, NY
- 17 Syracuse, NY
- 19 Philadelphia, PA
- 20 New York City, NY
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- 23 Toronto, Canada
- 24 Cleveland, OH
- 26 Columbus, OH
- 27 Cincinnati, OH
- 28 Detroit, MI
- 29 Chicago, IL
- 30 Milwaukee, WI

OCTOBER

- 1 Minneapolis, MN
- 3 St. Louis, MO
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- 6 Dallas, TX
- 7 San Antonio, TX
- 8 Austin, TX
- 10 Houston, TX
- 13 Albuquerque, NM
- 14 Phoenix, AZ
- 15 San Diego, CA
- 17 Ventura, CA
- 19 San Francisco, CA
- 20 Los Angeles, CA
- 21 Los Angeles, CA



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INFORMATION center

Is Deep Purple no more? It appears that the legendary British Bashers are on the verge of calling it a day following the departure of vocalist **Ian Gillan**. The group has made efforts to replace Gillan in recent days, but so far their efforts have yielded minimal results. "I don't think the guys need or want too many headaches at this point in their lives," a source close to the band revealed. "They're all financially secure and I think they'd rather break Purple up than suffer through a series of personnel changes."

The Info Center recently confronted Motley Crue's vocalist **Vince Neil** to find out the real reasons that have caused the band's new LP, **Dr. Feelgood**, to be delayed not once, not twice, but three times. "We just want to make sure it's a great album," Vince says. "We could have put out a real good record in the spring but every time we get into the studio there's a new song we want to record or something we want to change. That slows things down a bit but the fans will all be happy when they hear what we're doing."

It appears that the sun-and-fun lifestyle of Southern California hasn't been agreeing with the guys in **Guns N' Roses**. Apparently vocalist **Axl Rose** feels that L.A. has sapped much of the band's creative juices and has demanded that the band move to the midwest to record the band's new LP. Axl originally wanted the band to relocate in a remote farm area where their distractions would be minimal. Guitarist **Slash**, on the other hand, did not want to cut himself off from "civilization" entirely. A compromise was reached when the band agreed to record the new LP in Chicago.

TIDBITS AND ASIDES

Is AC/DC finally back into the recording studio?... Is Def Leppard considering delaying the release of their already-completed new LP?... Is Kiss' Gene Simmons too content with being a record company president to ever record again?... Is Yngwie Malmsteen thinking of changing vocalists once again? □

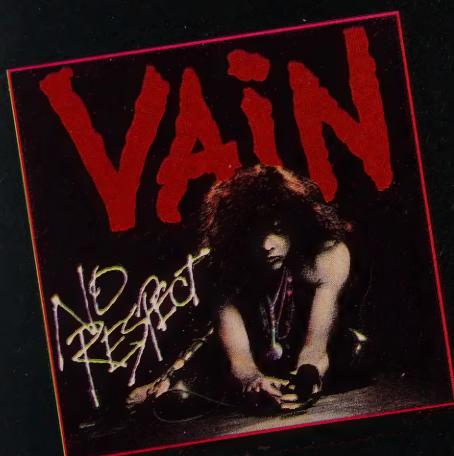
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ROUGHHOUSE

Playing Tough

Philadelphia Rockers Release Debut LP.



Roughhouse: "When we couldn't get signed, we distributed our own album."

by Adrienne Stone

The average rock band is comprised of a group of individuals who want nothing more than to get onstage in front of worshipping fans and blast guitar-heavy riffs for an hour or two. In their ignorance, many of these industry innocents are unaware of the business side of their dreams. When they find out, the majority of these youths give up the artistic life, often cutting their hair to find suitable day jobs and join the staid-but-safe work force. Their dreams are dashed, in effect, in exchange for security and a future.

But Philadelphia quintet Roughhouse are not your average rock band. By applying a cunning combination of street smarts, business savvy and tenacity, they've wrangled a record deal and entered the musical arena as major contenders. But the effort was a true test of their devotion. Originally calling themselves Teeze, guitarist Gregg Malack, singer Luis Rivera, bassist Dave Weakley and a now-departed drummer and guitarist built a steady following in the Northeast with their rambunctious, party-hearty performances. But it was their careful approach to the business aspects of the industry that kept them alive. "We couldn't get signed," recalls blond axeman Malack, "so we produced and distributed our own album."

Released on their own SMC label, their debut album, *Teeze*, managed to sell 5,000 copies. But the band members realized that they needed major distribution to do any real damage. "We just kind of borrowed Motley Crue's

stance," Malack says. "We took our album to Greenworld Record Distribution and they put it out. Overseas, we went through Roadrunner Records. We ended up selling about 30,000 copies, then Greenworld went out of business. And they still owed me some bucks. So, welcome to rock and roll, right?"

Instead of giving up, Malack says, "the best way to do it is to do it yourself." He printed up 30,000 postcards advertising the band and sent them to various record companies and magazines across the country. The group also underwent a few lineup and image changes. After recruiting new drummer Mike Natalini and guitarist Rex Eisen, they changed their name to Roughhouse and disposed of the "glam rags" so popular at the time. "It was hurting us more than helping us," explains Malack, "so we just came out in the stretch leathers we always wear." They ran the club circuit for another two years and passed around a demo tape. Until their friendship with Cinderella — at the time, the newest stars in the neighborhood — helped their cause. "We used to play the Galaxy club in South Jersey with them," Eisen recalls. "They played there every Saturday and we played every once in a while. Britny Fox did, too. We were all part of the Galaxy crowd. Tommy Keifer helped by saying, 'These guys have a good tape. Check it out.'"

Intrigued by the buzz about this gang of youths, several record companies began to court the band. Eventually, Columbia Records signed them to a deal and released their self-titled debut album last fall. Produced by veteran

vinyl magician Max Norman, **Roughhouse** is rife with hard-rocking anthems reminiscent of the band's early idols: Kiss, Aerosmith and the Rolling Stones. The tunes — most notably *Tonight* and the explosive *Teeze Me, Pleeze Me* — are catchy, stomping, riff-laden melodies that espouse the carefree values of this generation.

Powerful and rowdy in their live presentation as well, the band live up to their name. "The name does fit us," notes Malack, "'cause live, we're pretty obnoxious. We just wanna give people their money's worth. That's what Kiss always did." Pressed to draw a present-day comparison, Malack reluctantly says, "I hate to categorize us, but we're kind of halfway between Poison and Guns N' Roses. We have a raunchy stage show with some choreography and a little bit more of the street image."

After touring with such musical mismatches as Eddie Money and Steppenwolf and criss-crossing the country on a headline club gig this past spring, these purveyors of pop pom have the utmost respect for their growing legions of supporters. Their honest, hard-edged delivery, desire for fun, and "no guts, no glory" approach has seen them through an often-rocky past and will no doubt endear them to potential fans who just want a little "roughhousing" in their future. Noting that both male and female audiences respond to the band, Malack shrugs off the double standard that exists in the hard rock genre, saying, "The more fans, the better. They're keeping us alive and we never forget that." □



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Out to LUNCH

by Jodi Summers

Does food really make the man? Each month *Hit Parader* sets out to find if that old axiom is true. This month's lunch munchers are those tattooed beat messiahs, L.A. Guns.

Oh, the life of a rocker on the road! Morning wakeup calls. Room service. A tour manager to cater to your every whim. All that's required of you is that you physically, and hopefully mentally, do your thing for thousands of people every night. The crew will do the rest.

But, alas, the tour ends, and like the L.A. Guns at this state in time, you must go on hiatus to prepare the new album. There is no wakeup call in the mornings, no one to feed you, motivate you or plan your day. Instead it's all your own responsibility.

"When you're on the road, there's usually somebody who's waking you up in the morning telling you your schedule," observes Kelly Nickels, the perfect amalgamation of sleaze and sex appeal. "Now it's like, nobody cares about us anymore. Nobody's yelling at me anymore.

Nobody's telling me not to get drunk."

"It's really strange the difference between the lifestyle on and off the road," observes vocalist Philip Lewis politely. "You come off the road and all of a sudden you can go do whatever you want."

Philip, who's opening a freshly delivered bag from the local Naugies Mexican takeout as we speak, sighs. He's gotten away with another free meal. Philip, Kelly, Tracii Guns, Steve Riley and Mick Cripps seldom carry cash, as everything is always paid for on the road.

"They tried to evict me," Philip reveals firmly. "They've got this ridiculous concept, they want money for me to stay in my apartment. It's a terrible shame. When you get used to living in hotels it's paid for months in advance."

Philip flashes a boyish smile. "We're not really equipped for handling life off the road," he confesses. "I don't possess knives and forks. I don't have any use for them," Philip continues beaming. "They're always on a table when I go out to eat."

"I have one of each," admits Kelly. "Just in

case of emergency."

Could now be a time of emergency? After a year on the road, the L.A. Guns have returned home, they've had to rent apartments and go back to a relatively normal existence while they, along with producers Duane Baron and John Purcell, prepare the followup to their gold self-titled debut album.

The Guns' latest, titled *Cocked And Loaded*, is a combination of titillating melodies, such as *Sleazy Cum Easy Go*, *Rip And Tear* and *Malaria* and a ballad called *Fade Away...*, all recorded in typical low budget, high noise L.A. Guns fashion.

"It's heavier," informs Kelly, peeling the wrapper off a bloated taco. "It's going to sound better than the last album. The songs, they're more groovy, more rocking." Kelly bites and taco insides go plummeting to the table.

"Got a napkin?" he asks to no one in particular.

"How about a fork," Philip offers, displaying plastic utensils neatly bagged. He offers a

Every one of these babies



L.A. Guns'
Kelly Nickels (l.)
and Philip Lewis:
"We're not really
equipped for
handling life
off the road."

sardonic smile.

"It's so nice when you order takeaway and it comes with a plastic fork and spoon, otherwise, I have to eat with my fingers," he elaborates, blessing the white, quick-melting utensils.

"That reminds me," Kelly offers. "Once, when we were on the road, and we ordered this killer Italian food to be delivered to our hotel. When they bought it, it didn't come with any silverware. So we ate all this spaghetti and shit with our hands."

"It was like being at home," Philip smiles, burrito in his teeth.

"Home sweet tour bus," Kelly jests. □



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whitesnake

Street Ready

David Coverdale Talks About Recent Band Developments In An Exclusive Interview.

by Bryan Folsom

It's been said that change is simply a part of life — something we all go through as we evolve. But Whitesnake's David Coverdale has taken this concept to its extreme. Has a band ever gone through more changes than Whitesnake? With this group, you really can't tell the players without a scoreboard. Except for the always-familiar face of Dashing David himself, his ever-changing cast of musical friends makes being a Snake fan a difficult task to keep up with. In case you haven't been reading **Hit Parader** as closely as you should, here are just a few of the recent events that have gone on in the Snake camp: guitarist Steve Vai (formerly of David Lee Roth's band) has replaced Vivian Campbell, who replaced John Sykes, who replaced Mickey Moody. The group's other guitarist, Adrian Vandenberg, injured himself while recording the band's new LP, *Slip Of The Tongue*, and is currently recuperating at home in Holland.

So it is a band consisting of Coverdale on vocals, Vai on guitar, Rudy Sarzo on bass and Tommy Aldridge on drums that now calls itself Whitesnake. Hopefully, Vandenberg will rejoin the outfit soon. But until his torn wrist ligaments (injured through a freak piano-playing accident) heal, it's anyone's guess when the group's full contingent will be ready to roll. For his part, Coverdale admits to being a little worried about what the future might hold.

"Whitesnake has always been a two-guitar band, as far as I'm concerned," he said. "We tried having one guitar onstage during the *Slide It In* tour a few years ago, but even though Sykes is a great guitarist, the sound didn't have the power I wanted. At the moment, with Adrian still recovering, I admit that I'm a bit worried

David Coverdale

over our tour plans. We hope to go on the road no later than September, and by then I hope he is back to full strength. I don't want him trying to play too early and injuring himself again. You couldn't believe the pain the poor boy was in when he tried playing guitar on the album. There was nothing he could do but go home and wait for it to heal.

"I must say that having Steve Vai present for the recording was a gift from above," Coverdale said. "Our paths happened to cross at the most opportune time. We met, spent some time together and hit it off wonderfully. When I brought up the subject of his becoming part of this band, I knew I was putting him on the spot. But he's managed to find time for us, for which I will be eternally grateful."

If truth be known (and, of course, you always get the whole truth and nothing but the truth on these hallowed pages), Coverdale's meeting with Vai couldn't have happened at a better time for either party. Vai had recently learned that his former employer, David Lee Roth, was planning to spend the better part of the next year launching his film career, leaving Vai somewhat high and dry. Though the two remain friends and have a verbal agreement that Vai will help Roth when and if he decides to record his next LP, the guitar wizard certainly was a man in need of a gig. Conversely, Coverdale found himself in dire straits when Vandenberg's injury occurred. The pressure is certainly on Whitesnake these days. After the sextuple-platinum success of their self-titled 1986 LP, their label — as well as their legion of fans — expect equal results, both artistically and commercially, this time around.

"Thankfully, Adrian and I were able to write a series of great songs before his injury," Coverdale said. "We wrote sixteen new songs and rearranged a few Whitesnake classics like *Fool For Your Lovin'*, which very well might appear on the album. But at the time of his injury I was quite concerned. We were ready to record, but the band didn't have a guitarist — I had lost both of my guitarists for varying reasons in a period of months! I did wonder one night if that was a price I was paying for the success we enjoyed last time. But then Mr. Vai stepped onto the scene — the devil's own guitarist — and the world started looking wonderful again."

On *Slip Of The Tongue*, Vai's dramatic playing has given the Snake more sonic overdrive than ever before. Unlike such melodic metal predecessors as Sykes and Campbell, Vai is a full-blown American-style guitar madman. His playing on tracks like *Kill For The Cut* has provided Coverdale with a rock-solid musical foundation on which to raise his latest Snake empire. But, as always, Dashing David is quick to point out that while guitarists may come and go, as long as he is around, Whitesnake will always possess its own special qualities.

"I've been playing in this group for a dozen years now," he said. "We have had an

incredible number of gifted musicians come through the band over the years, and I'm thankful to every one of them for their contributions. Some of them, like John Sykes, left under less than ideal circumstances. Others, like Vivian Campbell, let outside forces lead them astray. But I believe that no matter who has been in the band, or who will be in it in the future, as long as I'm part of Whitesnake, the group will have a sound and style of its own. We have created a body of work that has a certain feel and attitude, no matter who has performed on the records, and I do take credit for that. I like the people I work with to express themselves to the fullest, but since I play a part

in all the songwriting, the arranging and the singing, there's no doubt that as long as I'm involved, Whitesnake will always sound like Whitesnake.

"There was a degree of pressure on us this time around," he added. "That is quite obvious. It's not easy following an album as successful as the **Whitesnake** LP. But I believe in my heart that we have done so. People who enjoyed the last album will find much to enjoy on this one as well. We have gone through some more changes, I can't deny that. But what we've emerged with is the best version of Whitesnake ever. This band just keeps getting better and better." □

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CAUGHT in the act

by Rob Andrews

The T-shirt hawkers inside the stadium were a blur of motion as they filled order after order shouted at them by the ever-growing horde gathered around their booth. "Hey, gimme the sweatshirt," one guy yelled, as his girlfriend demanded a particular style for her T-shirt purchase. A pattern soon emerged from the confusion. Though there were three metal bands on the evening's bill, it quickly became apparent that the Bullet Boys were the clear-cut merchandise favorites — and they weren't even the evening's headliners!

"I like everything about them," one fan noted as he proudly put on his newly purchased Bullet Boys garment. "I like their look, I like their sound, and I like their T-shirts. They're gonna be huge by the end of the year. They may be the opening act tonight, but by next year at this time, they'll be headlining — and they'll have this place sold out!"

Such confidence in the band seems well-founded, as the road conquests of vocalist Marq Torien, guitarist Mick Sweda, drummer Jimmy D'Andrea and bassist Lonnie Vincent continue to grow. Time spent on the road with the likes of Cinderella and Winger has sharpened the Bullet Boys' competitive skills and honed this fledgling unit into a smooth-running rock and roll machine. Considering that the group was still recording their debut LP only a year ago, such success places the Bullet Boys in the select company of only the best and luckiest of hard rock acts.

"If you want to know if we're surprised by what's been happening, the answer would have to be both yes and no," Torien said. "We're a little surprised by how well the album has done, but we're not surprised at all at how our shows have gone down. Our live show adds another 100 horsepower to what's on the album. When the kids see us live, they get filled with the same feeling of power we have when we're up there. After the show we feel we can do just about anything — and quite often we do!"

Hitting the stage at the stroke of 8 and immediately launching into their tight 40-minute set, the band had the crowd up and at 'em from the opening note. Opening act or not, the Bullet Boys know how to work a crowd, and though a few hundred stragglers arrived during the group's intense set, nothing seemed to deter the band from their appointed mission — to play as loud and as hard as they could. From the familiar refrains of their recent MTV smash

BULLET BOYS



Bullet Boys: "After a show we feel we can do just about anything."

Smooth Up to the raunchy rhythms of *Hard As A Rock*, the band poured their heart and soul into each note they played, turning on their legion of fans, while turning any remaining detractors into new converts.

"There's nothing wrong with having some people in the crowd who aren't into what we're doing," Torien said. "It's a challenge to win them over every night — and I don't think we've failed yet. But we've got to say that everyone has really been behind us at almost every show. Our exposure on MTV has really helped, because the fans know who we are, what we look like and the songs we play. That's a big help for a new band on its first national tour."

As the group's set drew to a thunderous close, any observer couldn't help but make one

other observation. With Torien's flowing blond hair and dynamism, and Sweda's burning lead guitar lines, the Bullet Boys resembled another L.A. based hard rock act — vintage Van Halen. Torien rolled his eyes skyward when the similarities between himself and David Lee Roth were brought up, and quickly pointed out that the Bullet Boys aren't a clone of any other act — they're a band unto themselves.

"There's nothing wrong with all the comparisons people make," he said. "In fact, some of them are very complimentary. But this band is comprised of four solid musicians who take what they do very seriously. We can't help the way we look or the way we move. We want people to judge us by the music we make. We think that speaks for itself." □

LIZZY BORDEN

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EXTREME

Boston-Based Unit Hits Hard On First Vinyl Venture.

by Frank Hernandez

You've got to wonder about a band who write a song about being present at Christ's crucifixion. Let's face it, that's not exactly normal fodder for heavy metal tunes. But Extreme has never professed to being a normal heavy metal band. This Boston-based quartet freely acknowledge influences as varied as Prince and Led Zeppelin, and as their self-titled debut LP shows, vocalist Gary Cherone, guitarist Nuno Bettencourt, drummer Paul Geary, and bassist Pat Badger have brought several exciting and unexpected twists to their debut vinyl venture.

"When you've got a name like Extreme, you might as well be as extreme as possible when it comes to your music," Geary said. "We have a lot of different influences in this band. If you listen to the album closely, you'll hear everything from British Invasion-style pop to pure metal. We're a hard rock band and we're proud of it, but that doesn't mean that you only need to play three chords. That wouldn't satisfy us at all."

Extreme began building their unusual amalgam in 1985, when the group's first incarnation began making a name for themselves on the Boston club circuit. Within months, their unique approach had won over a horde of converts, many of them local record company employees who begged their labels to sign the fledgling unit. Such luck wasn't to come Extreme's way, however, and for the next two years they kept playing and writing, hoping for their big break. Finally, in November, 1987, a major label stepped forward, contract in hand, and Extreme were on their way.

"We never got too discouraged," Geary said. "Even when the labels weren't beating down our doors, we were building up our following and gaining some nice awards. We were voted Outstanding Hard Rock/Heavy Metal Act at the 1987 Boston Music Awards. That was cool. That helped us to get signed. But we knew once we put our names on a contract it was only the beginning — we then had to show the people who'd had confidence in us that their faith was well-founded."

Early in 1988, the band ventured into the recording studio with noted producer Mack (whose previous credits include Queen and Billy Joel) to begin their all-important debut LP. During the next six weeks, the group recorded a series of distinctive tracks ranging from the slasher epic *Flesh And Blood* to the chilling



Extreme (left to right): Gary Cherone, Paul Geary, Pat Badger, Nuno Bettencourt.

ballad *Rock A Bye Bye*, which tackles the controversial abortion issue head-on. But the album's most unusual track may be *Watching And Waiting*, Extreme's firsthand account of Christ's crucifixion. At a time when people are putting metal lyrics under the microscope looking for nasty, hidden messages, this is likely to cause the boys in Extreme their share of grief. They are well aware of this.

"It isn't a disrespectful song in any way," Geary said. "In fact, it's very loving. But I'm sure there will be those who'll just look at the subject we've chosen to write about and condemn us for it. If that's the way it's going to be, we don't care. There are too many other things to worry about. We're very proud of *Watching And Waiting*, and as far as we're concerned, that's all that matters."

With the release of their LP, and their special approach generating a solid degree of media exposure, the members of Extreme know it's time for them to hit the road and bring their message to the people. Playing in front of big crowds isn't new for this quartet, however. Even before they were signed, they enjoyed the distinction of opening shows for the likes of Aerosmith, Poison and White Lion. Still, the boys in the band can't wait to get started on a lengthy world tour to support their new disc.

"It's a different thing, being on tour when you've got an album out," Geary said. "There's a real purpose to your show each night. We're not a poseur band — we're very physical up there every night. People react to our music, and they react to us. They know we're for real. That's the bottom line for Extreme." □

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DEF LEPPARD

Making Magic

Platinum Princes Finish Work On New Album.



Def Leppard (l. to r.): Steve Clark, Rick Savage, Phil Collen, Joe Elliott, Rick Allen.

by Winston Cummings

Def Leppard have sold nearly 20 million albums during the past five years. They grossed an estimated \$30 million in concert revenues and have pocketed an additional \$10 million from the sales of T-shirts, posters and tour books in the last two years alone. You'd think that Joe Elliott, Rick Savage, Rick Allen, Phil Collen and Steve Clark would be resting on their laurels at the moment, enjoying the fruits that all their hard work has provided. If you thought that, you'd be wrong! In fact, as you read this, the Mighty Leps are putting the finishing touches on their next LP, a disc they hope to have released in time for the Christmas season. There's no rest for the wicked, according to the old saying. Well, it seems there's no rest for Def Leppard either.

"We're not people who enjoy sitting around doing nothing," Elliott said. "We'll take a few

weeks off at the end of a tour and relax, but then we start getting itchy again. The trouble is that we really enjoy what we do. We love playing rock and roll. Sitting around the house all day just can't match playing music when it comes to having fun. Rest is all well and good, but give me a good day's work in the studio anytime."

"I actually took two weeks off at tour's end," Savage added. "I hung around Los Angeles and just sat in the sun and relaxed. But two weeks was more than enough for me. Waking up with nothing to do isn't that exciting. I'm still a blue collar sort, I guess. I enjoy a good day's work when I can get it, so I'm very happy that we've gone back to work on the new album. I think we all are."

After their brief vacations last January, the band traveled back to Wiselord Studios in Holland to lay down tracks for their next LP. Unlike the recording sessions for their multi-platinum

smash, *Hysteria*, which were delayed countless times for reasons ranging from producer problems to the tragic accident suffered by Allen, the sessions for the new LP went off without a hitch. Working with producer Mike Shipley, the band laid down over a dozen new tracks, including five written while on tour in 1988. Surprisingly (especially in light of the Leps' reputation for being perfectionists in the studio), all appeared thrilled by the results they achieved.

"It was great going back to Wiselord," Collen said. "We feel very at home there because we spent so much time in that studio for *Hysteria*. When you go back to a place you feel is your second home, you can instantly get in the right frame of mind to produce great music. We wanted to record the album a little more quickly this time, and we've produced it along with Mike. Without Mutt Lange (who produced both *Pyromania* and *Hysteria*), it was easy to move things along faster. Mutt's a great

producer, but he does work at his own speed."

"We wanted to make sure we weren't going to spend another solid year in the studio," Savage added. "None of us wanted that. We also wanted to try our hand at production. We think we know what we're looking for on this album, which will be a continuation of the growth pattern we've had on each of our previous records. It will be different from **Hysteria** in the same way that **Hysteria** was different from **Pyromania**. It will definitely be a Def Leppard album; the fans will recognize it as us the first time they hear it. But it will have some different elements in it so that things will stay interesting."



Joe Elliott: "We're not people who enjoy sitting around doing nothing."

Though they won't admit it, there's obviously a great deal of pressure on the band this time around. After all, when you're following an album like **Hysteria**, that's broken the all-time sales records for a hard rock disc, there's no question that everyone will have their eyes and ears out for your next LP. The Leps are certainly no strangers to that kind of pressure, having gone through a similar situation trying to followup the sextuple-platinum **Pyromania**. True to their down-to-earth nature, however, these British bashers know that their life at the top of the rock world can't go on forever. It's just their goal to make the ride last as long as possible.

"We know that we can't keep selling more and more albums every time out," Savage said. "Sometimes we're too realistic for our own good. The thing that always amuses me is the question of perspective. Since **Pyromania** sold six million copies, people told us we'd have to sell more copies of **Hysteria** to be considered successful. Now that **Hysteria** has sold 10 million copies, they'll probably tell us we have to sell 12 million copies of this one to be considered a success. Does that mean if it only sells eight million it's a failure? That's ridiculous."

"We'll accept whatever the fates hold for us," Elliott said. "We've learned to do that over

the last few years. Recently, those fates have been very kind. And since how hard we work seems to have a direct correlation on those fates, we're doing all we can to make sure they stay kind. But we can't promise this album will sell as well as the last one. We're just pleased that so many people seem to like our music."

With the new LP due to be completed in the next couple of weeks, the big decision will be when to release the disc. After all, with **Hysteria** still riding near the top of the charts and copies of the album still moving off record store shelves at a rapid rate, the band's label may choose to shelve the new LP until **Hysteria** begins to lose steam. The boys in the band, how-

ever, are concerned about something else — they don't want their fans to "burn out" on Def Leppard. That's why they're not against holding the record's release until late fall.

"The album is just about finished, but we will hold onto it for a few months," Savage said. "That's a nice situation for us to be in. Before, especially with **Hysteria**, there was such a rush to finish it and get it out. It's great to know your work is done and that it's ready to go whenever you decide to release it. We'll probably wait until the fall, just so the fans have a chance to catch their breath and realize they miss us. That's when we'll hit 'em with the new stuff — and we know they'll love it." □

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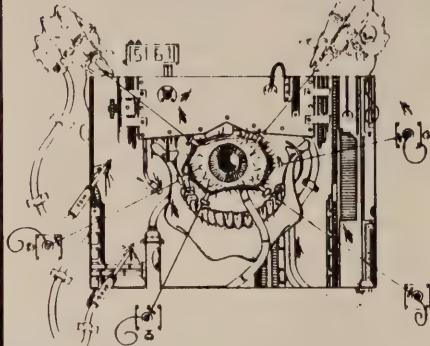
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I'd just like to say "Thanks!" for doing an article on Tesla in the May, 1989, issue. I'm a REAL BIG fan of Tesla and have been for a long, long time. It's so hard to find articles on them, but the ones I do find, I keep and treasure, because they seem to be a rare, endangered species.

Kyra Kay "Tesla" Koch

Even though I'm a service member overseas in West Germany, I don't find it hard to keep up with all the metal news and happenings, thanks to your mag. There are plenty of concerts over here, although not much airplay at all. One of the reasons there isn't much airplay is 'cause German radio stations have kept up with their old style of tradition. But there are plenty of groups coming out of Germany that are metal. The military radio programming sucks. They fear that metal music will corrupt and poison our minds and break our loyalty and faithfulness to our great country. This is all hogwash. I and others who serve their country have and always will remain faithful to this commitment. So to all you soldiers who depend on metal for your enjoyment, keep doing it, 'cause it's your right and freedom. Keep rocking and show the world that metal is bigger than groups such as the P.M.R.C. who are trying to keep us down.

SPC Gerald Smith
Baumholder, W. Germany
U.S. Army

I read that David Lee Roth was going to stop making albums and start acting. That's sad. I've loved Dave since the first Van Halen album. I feel so much like grabbing him and shaking the crap out of him for doing this to all his fans that have stuck with him all these years. So he goofed up and put out a bad album one time in his life. Why's he going to give it all up! What about 'That's Life'? What happened to his impenetrable spirit? Doesn't he care about us anymore? Please Dave, show the critics and everybody else wrong. Come back with a super album that blows everybody away.

Love,
Gail & Suzy

I've got something I'd like to say to Quiet Riot. What the fuck is your problem, huh?! What's with this music of yours? Up until this album of yours came out, I was your biggest fan. That was back when you played decent music. How dare you get rid of Kevin! If it



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weren't for him, the band wouldn't even exist! If you guys had any sense at all, you'd get him back and tell Paul Shortino to fuck off! He's not doing you guys any good. I read your article in the April edition of **Hit Parader**, where Banali — one of the greatest drummers in the world — said, "All we ask is that people give us a listen again — we know they'll like what we're up to." Well, I went out and bought that album. So far, I've listened to it six times and have hated it more each time. C'mon guys. Do something about this. You've just lost your biggest fan.

Roy J. Marra
Annandale, VA

I'm really sick of MTV's bullshit music! I can't even watch good kick-ass heavy metal, except at 1:00 in the morning on Saturdays, when most of us are passed out. Now they have a headbanger's half hour. But for the rest of the time, you have to listen to that retarded rap music or pop. I think everyone should write to MTV and ask them to play real tunes, like Motley Crue, Skid Row, Guns N' Roses, AC/DC, Scorpions, etc. and let the fags suffer and hear only a half hour of their "music". Heavy metal rules!!

Big Punis
Newington, CT

By the time we finished reading *Dokken: The Final Word* (April '89), we were in tears. Thank you for printing the truth, even though it did hurt to read it. That was the first article I read that didn't take sides. I can't blame anyone for the breakup; it was a combination of all their actions and attitudes. Although if George would've let Don play onstage a long time ago, a lot of problems could have been avoided. Andy Secher was right; it will be the fans that suffer the most. Goodbye guys, we love and will miss all of you. Good luck!

J.J. & Traci
Fans 'Til The End
Big Spring, TX

I would like to know why certain individuals in bands find it their responsibility to insult Slash. Tracii Guns said that Slash has problems and should keep his mouth shut. Whenever I meet Mr. Guns, he pulls his pants down. Mr. Guns should worry about his own problem — exhibitionism. Ian Haughland believes it is his obligation to keep track of what Slash drinks and how much of it he drinks. Mr. Haughland should worry about himself, although it is quite obvious he hasn't been watching what he has been drinking... and eating. Joe Elliott says Slash looks like Cousin It and wonders if he has a face. If Mr. Elliott wants to talk about hair, let's talk about his guitarist's lack of hair or even the many colors his own hair has. But since it's the music that matters — Guns N' Roses does not insult the intelligence of their

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fans and say that they are a rock band and then turn into a commercial pop band with an album full of videos and singles. Traci, Ian and Joe have a right to say whatever they want, but it would be nice to see them control their jealousy.

Monique
Pittsburgh, PA

W.A.S.P.'s Headless Children sounds excellent. And so do the rest of their albums. I've been dedicated to W.A.S.P. almost since they started. But let's get to the topic of C.E.N.S.O.R.-S.H.I.P. You see, W.A.S.P. was balls-to-the-wall metal. To save their asses, they had to drop a lot of their stage show and lyrics because of the big "C" word. Anyway, I know all you other metal maniacs don't want this to happen to all our other groups, but it will unless we stop it. So, all of you fuckin' maniacs, get out there and support your favorite band and don't let this happen. Write to: Music In Action, 705 President Street, Brooklyn, NY 11215. They will send you a petition to sign and send to your congressman to let them know that they can't stop us or tell us what we can or can't listen to. Help us save our music.

Mike P.
Fort Hood, TX

In the eight years that I've been listening to hard rock acts like Def Leppard, Judas Priest and AC/DC, I've yet to see or hear a black band play music of this genre. Recently, the band Living Colour has come on the scene with some great music. My question is this. "Hit Parader, how long before you guys do an article on Living Colour?" I've been a fan of this mag for a while and would hope you're not overlooking this band because of their color.

James Molet
Augusta, GA

Thank God for Metallica. I mean, it's not every day that you can turn to a rock group to put you back on your feet. I'm 16 and, now more than ever, I'm feeling the many different pressures of life. Recently, it became too much for me. I simply wanted to die. The lyrics to *Fade To Black* justified my every reason for wanting to do so. But then I thought again and I realized James and the down-to-earth Metallica men wouldn't want me to do something so foolish. Well, now I'm back and I'm "me" again. And it feels good to know there's always a better way out than killing yourself.

Robert Williams
Reading, PA

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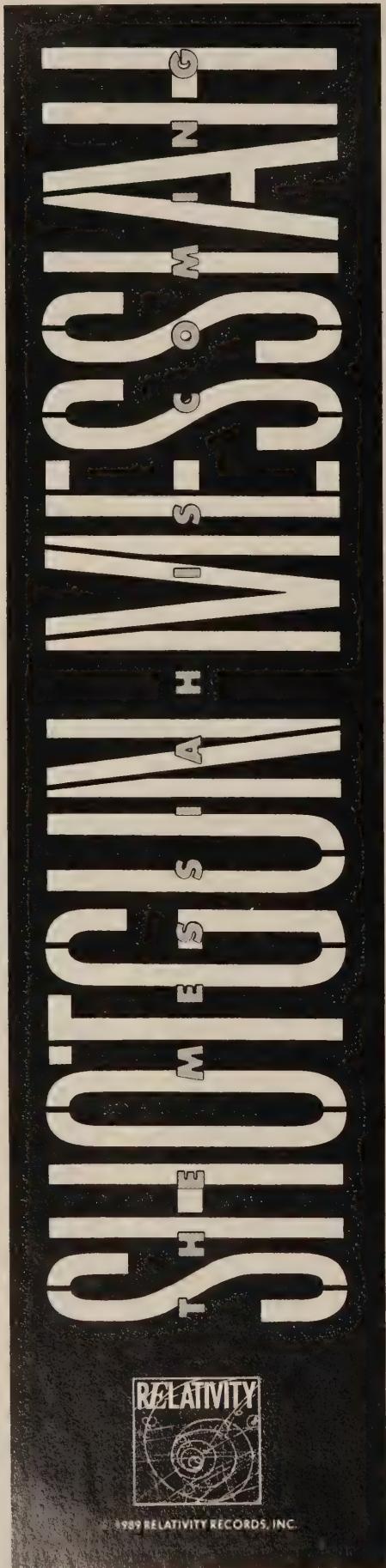
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Metallica's James Hetfield: The band put on a show fans will never forget.

I used to hate Metallica, really hated them. I thought they were loud, rude and obnoxious. Don't get me wrong, I love rock and roll. I just didn't like Metallica. A year ago, my brother asked if I would PLEASE take him to see Metallica if they toured in our area. I told him yes and promptly forgot about it. I thought he would too. Guess what? My brother has a long memory. The closer it got to the concert date, the more excuses I had not to go. "Who's going to feed my goldfish that day?" or "What if I can't find a babysitter for my son?" Nothing worked. Two days before the concert, my babysitter cancelled out on me. Perfect excuse, right? Wrong! My niece — great kid that she is — volunteered. The night of the concert arrived. We took my car and I drove. I bitched the whole way to the show. My brother just smiled at me. We got there just in time to see Queensryche take the stage. They were great! I love Geoff Tate; he's so cute. Intermission came. I told my brother I was going to look at T-shirts. This was my chance to escape! I walked to the other side of the building and then to my car. I know my brother would figure out where I was eventually. Guess who beat me to the car? I still don't know

how he did it. We got back to our seats just as the lights went down. Then something cold hit my wrist. My creepy little brother handcuffed us together! Metallica took the stage. Two and a half hours later, I was dizzy. Metallica put on a show that I'll never forget! Just watching the audience was a trip. It was the best concert I've ever seen. I sang *Master Of Puppets* the whole way home. My brother said he'd created a monster. I guess he's right. I'm glad he did.

Kathy Kirk
Etters, PA

Attention all heavy metal bands, from Bon Jovi to Metallica: Why the hell do you call your fans "kids" in every interview? To me, a kid is a snot-nosed nine-year-old. I'm 24 and an adult who loves heavy metal of all types. And I don't like being called a kid. You're not kids; most of you are over 21 years. All I read is "We do it for the kids." You should change it to "We do it for the fans." Then you'll cover everybody.

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SKID ROW

Bach To Basics

Vocalist Reveals The Secrets Of Band's Sudden Rise To Stardom.

by Sebastian Bach

I've always wanted an article on Skid Row to be about 5 guys who are serious about their music and aren't in it to get a million girls or be the big, fucking party dudes on the block. I love to party; I think any guy in any band does. But I would rather be respected for musical integrity than for how big the bulge in my pants is. That makes for fun stories but there's no talent in it. I would like to be respected as a vocalist and as a performer, not as some guy who can blow all the coke on the table.

I'll get out of the business if my priorities change. I do this rap in our show where I put down a lot of people. The people on my crew, and at the record label especially, wanted me to drop that rap because they thought it was too rebellious and too heavy. I said, "Hey, listen, I ain't no fucking puppet. I say what I want. And I have something to say to the kids of the world. I want them to know that we don't have to take any shit from anybody!" I told them they could find another singer before I drop that rap.

The record company came out one night and watched me raise 20,000 hands in the air when I said those words. After the show, they came back and they were hugging me and kissing me, saying, "Man, more power to you."

It's very, very satisfying when you can succeed on your own terms. You're not going to make it in life, in anything — music, whatever job you have — by being someone else. You just can't, because the person you're trying to copy is doing it better than you. I'm Sebastian — take it or leave it. So far, people seem to be taking it. That's great. It's such an honor that the people like what we have to offer and I won't change for anything.

I met a kid yesterday at a 7-11 who was looking at our picture and I asked, "Hey man, do you like that band?" He said, "I love 'em." He looked up and went, "OHMYGOD!" So I told him, "Dude, you are gonna come party with us tonight." The problem was that we had our quota of passes all filled up with people I don't even know, but I said, "Forget it. This kid's coming in." He'll never forget that night.

That's what it's all about. If some rock star did that to me at his age, I'd never forget it. It would be my life. That means so much more to me than anything else — more than how many records we've sold or how many radio stations had added our song. That's all bullshit. The kids who are at the shows every night who are going crazy are what the big payoff is.

I just turned 20. Got signed when I was 19. The rest of the band are in their early 20s. I had offers before joining Skid Row from other major American bands who already had record deals. But when I heard the song, *Youth Gone Wild* — being 19 and listening to those lyrics, I knew I could sing it with power, conviction and emotion.

All the music that I grew up on and the music that I love was very emotional. My parents used to play Janis Joplin to me, the Rolling Stones' *Black And Blue* album, and Sly and the Family Stone records in the back of my dad's van when I was 5 or 6. I listened to those lyrics. When Janis sang a song it was real. She meant every last breath. When I heard the lyrics of *Youth Gone Wild* on Skid Row's tapes, I knew I could put that same kind of conviction into them. It was very easy for me to sing those lyrics, because I had lived the whole lyric in that song — in all our songs. Honesty is the good thing about this band. There's nothing plastic or artificial. What you see and hear with us is what you get.

I was raised on music. I was born in the Bahamas. For my parent's wedding reception, they went to a club in Freeport where T. Rex were playing. My mom was pregnant with me at the time and she has pictures of herself with the band. She had this big beehive, white-haired, Vince Neil wig, and my dad was wearing his John Lennon sunglasses, with his hair down to his ass.

We all moved to California when I was 6. We lived outside of San Francisco in Humble County — home of the weed. That's where my sister was born. I lived there until I was nine. Then we drove to Canada in a green van with a peace sign painted on the back and the doors held on

by rope, listening to all the great musicians of the late '60s.

I've had a lot of vocal training. It wouldn't be very cool of me to say that no, I didn't. To be truthful, I had three years of vocal training. When I was 14 I said to my dad, "Dad, I'm moving away and I'm going to be a rock and roll star." He just laughed and said, "You'll be back in a week." I moved to Toronto. I was 6'2" and I could get into all the bars, even though I was only 15.

Because of that access, I met a lot of musicians and my dad finally realized that he was either going to lose the only son in his life or he could help out and maybe help me do well. So he put me in vocal training. I thank him for that, because there's always a period with your parents when they're the last people you even want to talk to. You hate them, basically. When I was 15, I was in that same exact position. But my father put that all aside and helped me out. Now I'm 20 and playing Madison Square Garden for three sold-out nights in a row. Our album is the fastest selling debut album in Atlantic Records' history since *Led Zeppelin I*. Things are going so fast. I can't believe I'm going to be celebrating my 21st birthday on the road opening up for Bon Jovi, one of the best bands around. Next to us, of course!! My father's excited too. He had a lot to do with my success. I owe him a lot.

Looking back on the first night of the tour, I expected I would be so nervous I'd be throwing up or my voice would choke up, but it was the most beautiful feeling walking onstage that first night. There was no nervousness at all. I just stood on the stage and heard the crowd scream at the top of their lungs. I felt like crying, because all the energy from all the people in the arena was focusing on me while I was singing, and all this energy was coming out of me too. It was really, really beautiful. And every night it keeps getting more and more beautiful. It's an incredible experience. It's so addictive. All I can think about every day is when I can get on the stage and feel it again. It's sexual. It's aggressive. I love it. □

Sebastian Bach



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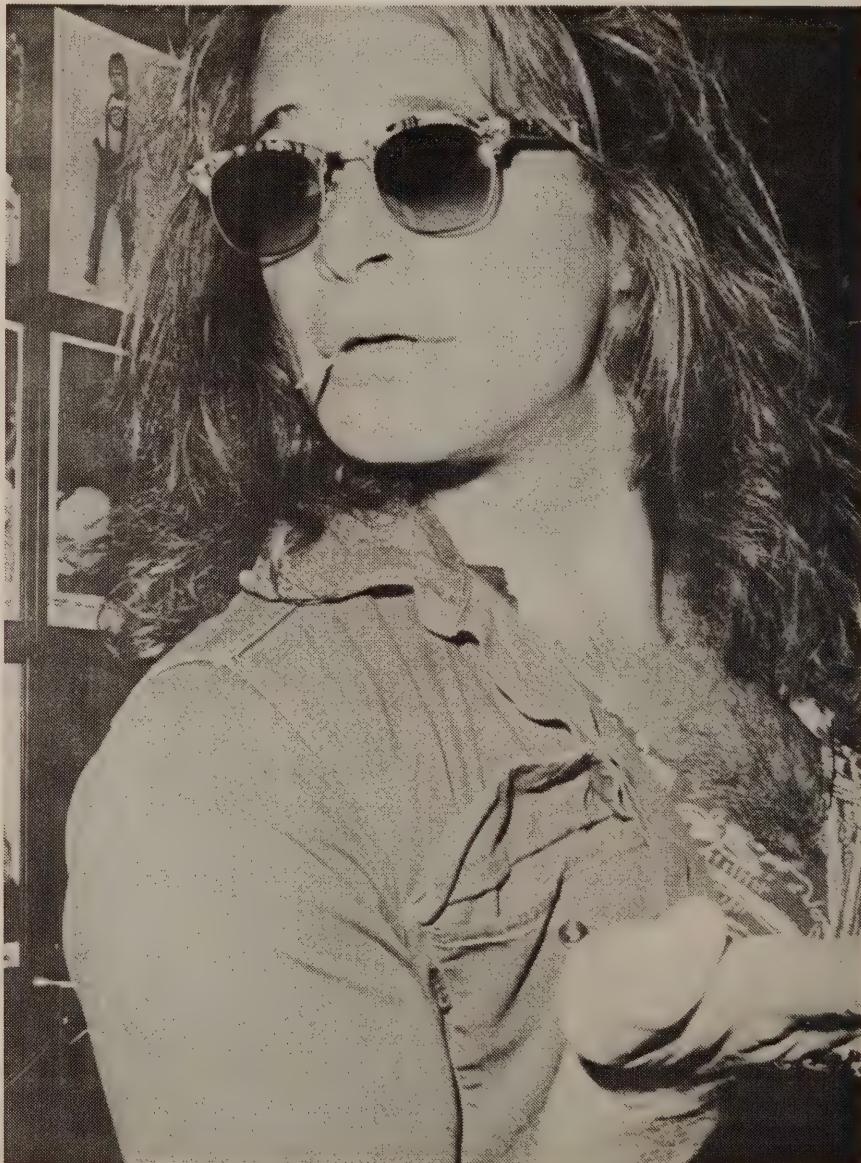
Heavy metal HAPPENINGS

by Andy Secher

Will he or won't he? Reports continue to circulate that David Lee Roth is considering rejoining Van Halen. The long story began last March, when Sammy Hagar apparently split the VH scene due to problems he was having with the Van Halen brothers. At the same time, Steve Vai left Roth's band to join Whitesnake. Suddenly Van Halen was a group without a singer and Roth was a singer without a band. Some calls were made, meetings arranged and contracts drawn up. But despite all the talk that's running rampant throughout the rock world, it's still far from official. Apparently, Diamond Dave is bound and

determined to get his movie career going — even if the lure of incredible fame and fortune (as well as a public relations bonanza) is tempting him to rejoin the VH fold. Stay tuned and we'll keep you posted!

Speaking of Steve Vai, the "have axe will travel" guitarist insists that his parting with Roth was as amicable as can be. In fact, Vai insists that if he's asked, he'll appear on Roth's next solo LP — assuming DLR isn't rejoining Van Halen. "Dave and I are still very good friends," Vai said. "He wants to pursue other



David Lee Roth: Will he or won't he?

ventures at the moment, which was the reason I joined Whitesnake. I certainly had no problems with Dave and I'll be happy to work with him any time he wants."

Guns N' Roses continue to slave away on their second LP, which should be out by late fall. The problems that developed a few months ago between vocalist Axl Rose and the band's record company have been ironed out (temporarily at least) and now it appears that there will be a mixture of commercial and decidedly non-commercial tracks appearing on the disc. You may recall that Axl originally wanted a 17-minute song that he had written to appear on the LP — taking up most of side two. When the label balked at such a non-commercial notion, a meeting of the minds took place and a compromise was worked out. "There will be a good mix of material on this record," guitarist Slash said. "If you liked the first album, you'll like this one too."

Some bands have all the problems! Poor Def Leppard. Their most recent album, *Hysteria*, continues to sell so well that they can't even release their new disc, which has been finished since mid-summer. "When we went in to record we didn't know how long it would take us," bassist Rick Savage said. "The last album took us over a year to finish. This one we did in two months. But when we finished it, *Hysteria* was still doing well in the charts, and we wanted to give our fans a break. We wanted them to miss us a little bit before we release this one."

Talk about the power of video! Whether folks in the industry want to admit it or not, it's MTV — not radio or even the press — that dictates how well an album will do. Take, for example, Lita Ford and Queensryche. Both artists' most recent LPs had virtually fallen off the charts before they released, respectively, *If I Close My Eyes Forever* and *Eyes Of A Stranger*. Within weeks, both saw their albums take massive jumps in the charts, practically returning from the dead. "It was a real boost for us," Queensryche guitarist Chris DeGarmo said. "We waited a long time to make a video for this record, but now it looks like our patience has paid off."

Rumors continue to fill the rock wires about the health of Megadeth's main man, Dave Mustaine. Some reports indicate the charismatic guitarist/vocalist is back in a clinic, trying to rid himself of various unhealthy dependencies. Other reports, however, say Mustaine is at home, writing material for Megadeth's oft-

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Kiss: Hard at work on their next LP.

delayed new LP. All we know is that the band has been dropped by their management firm (the same company that represents Motley Crue and Bon Jovi), and that the group's record label is also taking a close look at the band's current status.



Megadeth's Dave Mustaine: Is his health a big problem?

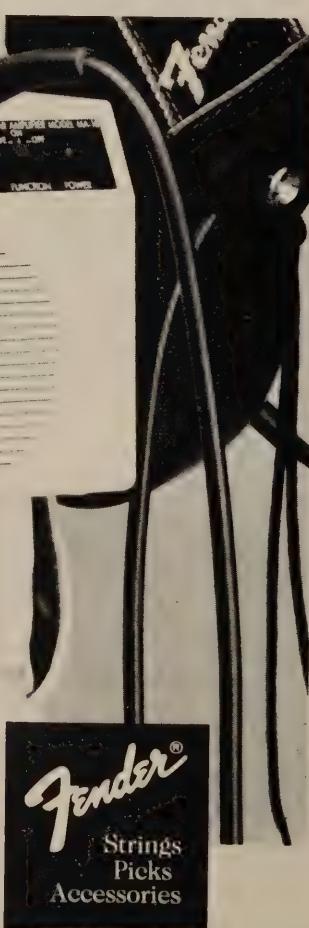
Kiss have returned to work, cranking out songs in the studio for their next LP. According to vocalist/guitarist Paul Stanley, this album might surprise a few longtime Kiss fans. "We've never been that predictable," Stanley said. "We like to keep everyone a little off guard if we can. This album is no exception. It's got some classic Kiss songs on it, but it has a few new twists as well. It's all very exciting."

Want to get Poison's Bret Michaels mad? Sure you do! If you get the chance, ask the blond bomber about Poison's recent decision to drop their makeup. "Hey, why does everybody make such a big deal out of that?" Bret exclaimed when we ran the question by him. "We're the same band we were a few years ago. If we want to change our look, we have that right. People act like we're doing something criminal by changing our appearance a bit. It was something we just wanted to do, okay?" Okay with us, Bret.

Is Ozzy Osbourne having troubles with new guitarist Zakk Wylde? Recent rumors indicate that the young guitarist's penchant for opening his mouth with regularity — and saying some outrageous things when he does so — caused Ozzy and his wife/manager Sharon to seriously consider dropping Wylde from the band. While no one in the Osbourne organization will either confirm or deny the stories, the fact that Wylde did appear with Ozzy on his recent U.S. tour makes the question moot. "There's no problem," a terse Ozzy said. "If there was, don't you think I'd know?" □

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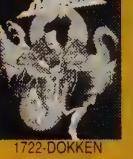
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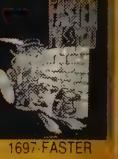
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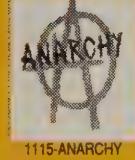
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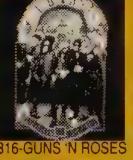
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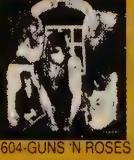
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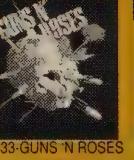
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1604-GUNS 'N ROSES
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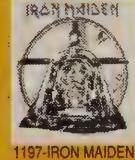
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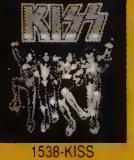
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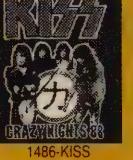
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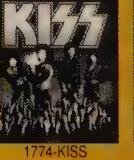
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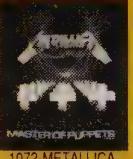
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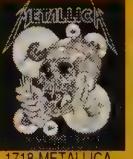
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/Kill 'Em All



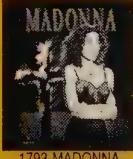
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/Metal Up Your Ass



1072-METALLICA
/Puppets



1718-METALLICA
/Shortest Straw



1793-MADONNA
/Burning Cross



1331-HANOI ROCKS



1790-MISFITS
(Glow In The Dark)



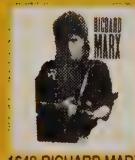
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OF ROCK



1421-MOTLEY CRUE
/Bad Boys



1208-MOTLEY CRUE
/Girls



1642-RICHARD MARX



1701-OZZY O.
/Crown Of Thorns



1651-OZZY O.
/Rock/Ultimate



1734-PINK FLOYD
/Lazer Light



1688-POISON
/Cat/Long Live Rock



1723-POISON
/Live



1625-POISON
/Say Aah



1837-OZZIE & LITA
/Eyes Forever



1788-PUFF EYE SAIL
(Glow In The Dark)



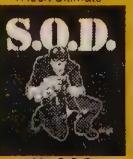
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/Guitar Great



1775-RATT
/Group Photo



1712-REAPER
(Glow In The Dark)



1661-S.O.D.
/Machine Gun



1354-SAM HAIN



1160-SEX PISTOLS
/Anarchy In U.K.



1355-SEX PISTOLS
/Collage



1356-SID & NANCY
/Love Kills



1358-SID VICIOUS
/New/Destroy



1711-SKULL
(Glow In The Dark)



1666-CINDERELLA
/Headress



1670-SLAYER
/Skull Album



1744-SLAYER
/Slaytanic



1690-STRYPER
/In God Photos



1740-U2
/Spotlight/Movie



1715-VIXEN/Group



1781-WARRANT
/Stinking Rich



1714-WEB OF DEATH
(Glow In The Dark)



1478-WHITE LION
/Photo/Black

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Mötley Crüe

THE DOCTORS ARE IN

Dr. Feelgood Proves West Coast Wildmen Still Have What It Takes.

by Charrie Foglio

We were watching TV when Nikki rolled over and looked at me. He seemed a bit restless, kind of like I do after downing three pots of coffee and can't find anything good to watch at three in the morning on the tube. "You know," he said calmly, his brown eyes the size of quarters. "Sometimes I feel like Satan."

He rolled back over and hit the VCR button to roll *101 Dalmatians*, then drifted off into Disney delight without another word on such a frightening subject. I wasn't all that worried though. He told me once that he didn't believe in anything wholeheartedly except the freedom of speech — not God, not the devil. That's why he believed in rock and roll so much, because it was a forum in which he could express his opinions, no matter how unimportant they may seem. I've always loved him for his "gut instinct" type honesty... but nonetheless, he's a very rational man for someone so young at heart.

I've known Nikki since I was 17. I'm now two months shy of 26. It wasn't until he took the drug-free route that he began to turn into the true star that he's capable of being. I feel responsible to reveal, though, that he's quite envious of anyone who can take drugs and get

away with it successfully. So the truth is Motley aren't drug-free due to any sort of crusade against the dangers of chemical vices; their bodies just couldn't handle it any longer. That's the plain and simple truth.

"I can't say that Dr. Feelgood has a concept, but it does have a little bit of the insanity, padded-cell, straitjacket feel that we're into right now."

"The coincidence that Aerosmith are recording in the same studio and staying in the same hotel has really been good for all of us. We're all dealing with virtually the same thing. No band will ever have a place in my heart like Aerosmith did. I'll never be 14 years old again and have that feeling of 'Man, that's what I want to be.' I have a lot of fan left in me when it comes to that band. I start flipping out on myself thinking, 'Man, do I still have it? Can I



still do this?' Then I look over at someone like Steven Tyler, who's just a rock and roll brat 24 hours a day and I think 'Wow, man if he can do it, I know I can do it.' He's given me a lot of inspiration to let the real me come out, which is the same sort of a rock and roll brat he is. I'm a prankster. And I don't need that shit to bring it out of me."

Just then, an egg flew by the window of Nikki's 18th-floor hotel room, and Tommy Lee's giggling filtered through the vents. "Target practice, dude!" Nikki jumped up and ran to the balcony with a 12-pack of eggs, and the two spent a moment of pure unadulterated bliss picking off cars. Nikki once told me that the only thing he knew how to do really well was to get high. I could never comprehend that, and as I stood back and watched him having a total blast, I realized just how many things Nikki Sixx



Motley Crue (l to r): Nikki Sixx, Vince Neil, Mick Mars, Tommy Lee.

is good at — the major one being life in general. How in hell could he have survived otherwise?

"Something else that pissed me off and made me carry on through rehabilitation was the fact that I hadn't been kicking ass with the band," Nikki remembered. "I hadn't been giving it 100%. Sure, 75% of Motley Crue is better than most, but 100% of Motley Crue is going to be terror!"

The songs for *Dr. Feelgood* were written with 100% new eyes. Not a lyric, not a chorus or riff has been drawn from any past session where life, perhaps, wasn't as grand as it is now. "This stuff has much more of an edge, a whole lot more aggression and a whole lot more musical ability going on," Nikki said. "There are really

interesting riffs and patterns going against each other. It's very '70s with '90s technology. It's probably the biggest sound I've ever heard on a record. I don't want to say that it's bluesy, because a lot of the time "blues" just means that you slow it down and fall into a pocket. This shit is definitely not slow; it's pretty hardcore. It's probably the most aggressive record we've ever done next to *Shout At The Devil*.

"The title track, *Dr. Feelgood*," he continued, "is about a guy named Jimmy. He's a street hood who lives out in Hollywood. They call him Dr. Feelgood 'cause he's got a cozy little job selling packages of candy cane to the Mexican

mob. Dr. Feelgood is a pretty common name among street people — he's the connection; he's the dude on the street you contact when you want to get something, whether it be drugs or a bookie. Dr. Feelgood is also the way we feel when we're feeling cocky, when we're feeling up. It is a little tongue-in-cheek, kind of like we're playing off the Doctors we've been through in rehab — we're insane; they're insane. A lot of the album was inspired by *One Flew Over The Cuckoo's Nest* and *The Shining*. I can't say that *Dr. Feelgood* has a concept, but it does have a little bit of the insanity, padded-cell, straightjacket feel that we're into right now. That's how we feel — we feel a little bit loony."

Long Live Rock. □

by Rob Andrews

John Sykes isn't one to hold a grudge. Still, it isn't hard to tell that Blue Murder's main man is enjoying every bit of critical and commercial acclaim his new band is receiving. The reason Sykes is lapping up the glory like a pup lapping up milk is that deep down in his rock and roll soul he feels he was deprived of the credit due him in connection with Whitesnake's last sextuple-platinum album. John co-wrote many of the album's biggest hits and filled each of the record's grooves with his burning, churning guitar style. But by the time the album hit local record racks, Sykes was no longer in the band — a victim of what he likes to call David Coverdale's "unpredictable" nature.

Now, however, Blue Murder's debut LP is lighting up radio and MTV airwaves, and Sykes is having the last laugh. His disc is brimming with the same kinetic energy that made Whitesnake's last album so successful, proving that it just may have been Sykes' creative spark that led the Snake to the rock and roll promised land. That's a trip Sykes plans to make with Blue Murder in the very near future.

"I realize the press wants to play up any conflict that exists between myself and Coverdale," Sykes said. "The simple fact is that I haven't even thought about him in a long time. Our differences are in the past, and I sincerely wish him luck in the future. Without my stay in Whitesnake, I doubt if I would have the kind of record label attention I have now. But I don't think it's hard to tell the impact I had on Whitesnake when you hear my new album. I don't want credit for their success; David can have all of that if he wishes — and I know he does. All I want is for people to see that I can write songs, play guitar and sing. I don't expect this album to sell the six million copies that the last Whitesnake album sold. But in my heart I know it's just as good an album."

One major problem Sykes faces in convincing people that his new unit (which also features legendary drummer Carmine Appice and ex-Firm bassist Tony Franklin) is on a par with Whitesnake, is that there is no David Coverdale present to serve as a foil for Sykes. Since he's handling all the vocal chores, as well as his six-string responsibilities, John knows that the burden of making or breaking this band rests squarely on his shoulders. It's a task he feels capable of handling.

"Originally, I wanted a vocalist in the band," he said. "But vocalists aren't that easy to find. At first, Ray Gillen — who is now in Badlands with Jake E. Lee — was in this group, but some people at the label wanted me to play a more prominent role in the band. I love Ray and think he's a great singer, but in my heart I felt I wanted to sing the songs I was writing. It's something I've always wanted to do."

"I know I have my limitations as a singer," he

BLUE MURDER

Kings Of The Hill

New Unit Proves That Power Trios Can Still Cut It.

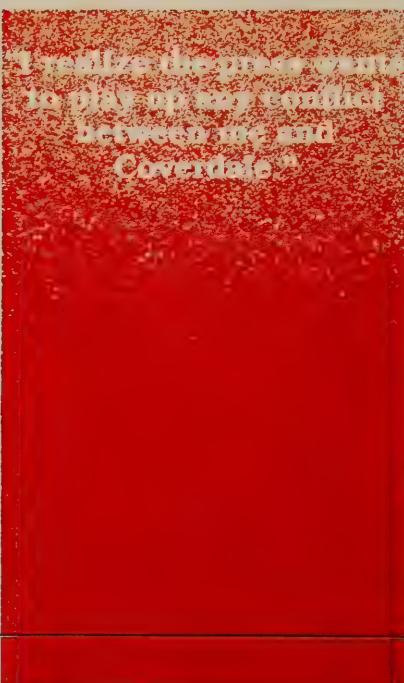
added. "But I have an expressive voice that works well with the material. My main concern about having an outside vocalist was what was the singer going to do when we started jamming onstage? We plan to have ten-minute long jam sessions, like the great groups of the '60s and '70s, and I don't want someone standing onstage looking like a lost soul. What's the point of that?"

The point may simply be to provide rock fans with a dual point of interest onstage. Throughout rock history, bands without at least two "frontmen" (i.e. Tyler and Perry, Sixx and Neil, Simmons and Stanley) have suffered in the commercial marketplace. In fact, the concept of the "power trio" seems as dated as yesterday's news. But to Sykes, those points present more of a challenge than a problem. This is one guy who's determined to play the rock game by his own rules — and emerge a big winner in the process. Judging by his past record, who's gonna doubt that he'll pull it off again?

"People think of power trios and tend to go back 20 years to Cream or the Jimi Hendrix Experience," Sykes said. "Maybe the only current band that attempts that format is Rush, but with their use of keyboards and effects, they really aren't a 'pure' power trio. We want to go back to that golden age of rock. There's no reason why a trio of great musicians can't work. It's become the thing today for bands to have two guitarists, a bassist, a singer and a drummer. In fact, it seems like every band has that lineup. Just because everyone else is doing it doesn't mean that it's the only way to do. I don't think fans will have trouble dealing with only three people onstage. When we get cooking, this band is unbelievable — Tony and Carmine are the rhythm section from hell!"

Despite the immediate success their album has enjoyed, Blue Murder's greatest claim to fame will undoubtedly come on the concert stage. With John's blond good looks and charismatic stage moves, he's sure to end up a favorite groupie grope by year's end. Being a would-be pinup doesn't really bother this 30-year-old Englishman. He knows that the only real problem in the rock biz is when fans *don't* want to paste your mug on their bedroom wall.

"I've read people like Bon Jovi say they don't like it when people put their pictures on the wall," he said. "I love it. I can't help the way I look, and I make no excuses for it. Hey, if my appearance helps get even one fan to check out our album, I'll be happy. I know that once people hear us they'll be totally into the music. There's something for everybody on this record. There's *Valley Of Kings* for those who like lengthy, epic-style rockers. There's *Sex Child* for those who like their rock songs a little more accessible. But each and every song on this album is pure Blue Murder. This is the best band I've ever had the pleasure of making. I don't say that to get back at anyone or anything. It's just the honest truth." □



Blue Murder



HANGIN' OUT WITH THE WOMEN OF METAL

We've said it before, and we'll say it again; women are sure beginning to leave their mark on the metal world. Vixen, Lita Ford, Femme Fatale... the list just keeps growing and growing. And not only are there more women

rockers these days, they're also damn good! Vixen's debut LP was recently certified "gold", as was Ford's latest vinyl venture. With that in mind, we figured we'd spend some time hangin' out with the women of metal.



Vixen: "We're so thankful for the success we've had — we'd love to give every guy who bought our album a kiss."



Krasner/Tribut

Doro Pesch: While her latest LP is a solo venture, her band, Warlock, will be with her on tour.



Neil Zlozower

Femme Fatale's Lorraine Lewis: "If people thought our first album was good, wait until they hear the next one."

Lita Ford



BON JOVI

Behind The Scenes

*What Goes On When Jon's Not On Stage?
Our Reporter Finds Out!*

by Charrie Foglio

I was going over the guest list for Skid Row and Bon Jovi in Nashville when I came across Elvis Presley's name. Much to my surprise, "The King" was down for two tickets and two all-access laminated passes. Earlier that day I knew that both bands had gone to Graceland; it was Jon's fourth visit and the Skids' first. Sebastian, the singer for Skid Row, went on about how many times Jon yelled at him for taking photos with a flash in Elvis' home. "It's a matter of respect," Jon said. I checked the sheet to see who had authorized this particular pass. It read "Jon Bon Jovi" and I wondered if he knew something we didn't.

That's something I always wonder with Jon. You get to the point where you think you've finally got him wired and he does something to make you doubt your observation. I have found out, during these past three weeks on the road, that he's someone I really admire. I like who he is, what he does, how he thinks. He's someone who's very under control but by no one but himself. The only thing that actually gets his dander up is something going wrong with the show that could perhaps affect the fans' right to a killer performance. But I think that's about it. Every night, minutes before the show, I'd find my way to a seat on a corner roadcase and watch him follow the rest of the band out of the dressing room. He walks around in a cleared-out hallway during the intro music, his hands on his hips, ignoring everything, with his head tilted up like he was talking to God. He doesn't really show any emotion. I guess he's just gearing himself up to play. One night in Texas, he broke concentration and smiled at me. I guess it was because he knew I sat there night after night and studied his ritual. I quit after that, 'cause I felt I was breaking his concentration. But I have to admit how cool it was to own his attention for three whole seconds. It reminded me of

being in the front row at a Kiss show in 1975. I fractured two ribs for the chance of being there, but I wouldn't have traded it for the world. For a fleeting moment, I knew what the 20,000 kids not more than 50 feet away from me felt like. They would not only have matched my two fractured ribs but raised me two more, just to have a second of Bon Jovi's time.

If you haven't heard already, Skid Row and Bon Jovi are very good friends; that's why they're touring together. There was some confusion at first as to how much about that should be released to the press in case people thought Skid Row couldn't carry their own weight. But after the Skids' debut LP sold 350,000 albums in four weeks, I guess it's okay to admit that the Skids and Jon are best friends.

Rumor has it that when Snake was 14, Jon was 17 and was consistently beating up Snake on the way home from school 'cause he wanted to hang in Jon's gang. (See the song *Blood On Blood*.) This tormenting continues to this day. Just last week, the guys in Bon Jovi threw Snake into the audience with nothing on but his undies and swiped his laminated pass, which allowed him access backstage. Jon, Richie, Alec, Tico and David looked like that cartoon-character laughing hyena; they were in hysterics. On the first night in Texas, the dressing room sign which read Skid Row was removed from its original lavish location and placed on a room no bigger than a closet with a shower. The Skids arrived just plain old happy to be there and piled into this closet. The guys in Bon Jovi were peeking out of an adjacent room, laughing so hard they were spitting on each other. It wasn't until the show was long over that Scotti Hill, the Skids' guitarist, found their original dressing room with tons of great food and drink. The Skids have sworn revenge ever since, but Bon Jovi always beats them to the punch.

Being on the road with these two bands has been nonstop entertainment. There's always something to do and something to see. When there's a lull in the day, I usually go outside and sit with the diehard few who've been there since I stumbled out, sleepy eyed, from the tour bus four hours earlier. They all have so many questions that after a while I asked them to write the band a letter and I promised to see that it got delivered. So every day, I'd find Jon at about five (or his equally good-looking younger brother Anthony), right before dinner, and hand him at least sixty letters. He never once asked me where they came from or why I had them. He'd just take them, say thanks, and read them over his meal. Once I couldn't find him, and out of boredom and nosiness I read his letters. When I was finished, I felt ashamed of myself. There I was, looking for smut to giggle at over dinner and instead I found not ONE randy letter but sixty sincere expressions of appreciation of Bon Jovi's music. "Dear Jon, I wanted to thank you for all your music. So much of it has touched my life. It cheered me up when things weren't so good. You mean everything to me. Love, Cindy, Austin, Texas." Needless to say, I no longer read his letters. They meant too much to someone for me to be poking through them.

If you've ever wondered if Jon's the same guy offstage as he is on, I can assure you that the answer is 98% yes. It's impossible for even Jon Bon Jovi to be as cheery offstage as he is on, 24 hours a day. Actually, I only really see him come alive during the two hours he's onstage or when he catches me working out on the exercise bike at the hotel gym. He gets a kick out of that! He's very funny. I bet you wouldn't have thought it from all those serious interviews, but he, Richie and Dave are the modern version of the Three Stooges — no holds barred. Now, with the Skids on board, it's more like a traveling insane asylum.

Jon doesn't get to go out much in the daytime in any city the band are playing in. Even if he disguises himself, the kids can sense that he's around and he almost always gets caught. So you'll catch him working out in the gym or jogging, if he's not doing business in his room. He's always the first one up and never goes out to do anything the night before a show. I told him once that in terms of fun, it seemed as though he had the least. He said, "Charrie, when you walk onto a stage, say hello and 20,000 people say hello back, that's a pretty hard act to follow. Those two hours a night are my fun and I wouldn't trade them for anything in the world. It's what I live for."

And I believe him. □

* * *

(Charrie Foglio is Skid Row's publicist.)



Jon Bon Jovi

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Slash Speaks Out!

Top Gunner Talks About Life, Love And The Future.

by Peter Franks

Life is never dull when you're in Guns N' Roses. Forget about the "lies" that always seem to surround the band — that vocalist Axl Rose has AIDS, or that guitarist Slash OD'd three times last week. Those tales are nothing more than the figment of some publicist's overactive imagination. But with the Gunners, the truth is sometimes stranger than fiction, as the band's recent string of arrests and controversies can attest. Consider, for example, the recent AIDS benefit the band was supposed to appear at in New York City. When the boys expressed some pointedly anti-gay sentiments in the media, a few sensitive souls made sure G N' R were quickly dropped from the show's bill. Oh well, just another day in the life of Guns N' Roses. Recently we hooked up with the ever-talkative Slash to discuss life with the band, as well as what the group's millions of fans can expect on the Guns gang's next LP.

Hit Parader: Did you think about the six million copies *Appetite For Destruction* has sold when you were recording the material for this album?

Slash: We tried not to think about that at all. I try to act like nothing has changed in our lives — that we're still the same people we were

before the last album came out. The fact is that we *are* the same people. It's really not a big deal that *Appetite* sold a lot of copies. We're still living and acting the same way. The only difference is that this time we can go into the studio and take as much time as we want because we know the money will be there to pay for studio time. That's the biggest advantage of success for us.

HP: Will this album be a continuation of what we grew to know and love on *Appetite*?

Slash: I think it's pretty safe to assume that there will be some changes in direction this time. Many of the elements will be the same, but we'll be shakin' 'em up and changing 'em around. We don't like to sound like other bands — including ourselves. We don't see the point of recording the same songs over and over again and just changing the title. We don't concern ourselves with whether a song we write is gonna get on MTV, or even if it's 17 minutes long. At the moment, Axl has a real long song he's determined to have on the album, and I'm right behind him. Some of the people at the record label are a little scared of that, but that's okay too. There's no reason to play it safe. We don't care if this album sells six million copies



Guns N' Roses (left to right): Izzy Stradlin, Slash, Axl Rose, Duff McKagan, Steven Adler.

Lynn McAfee

Izzy &



Axl Rose



or six copies, as long as we like the music on it.

HP: How are the new songs shaping up?

Slash: They're pretty interesting. Everyone has really gotten involved with the material, so there's a lot of variety. All of us are involved in every song we do, even if the guy who wrote it

has the final say about what he likes and doesn't like. We all help on every track, and we work at it until it really is special. That's the way we worked on the first album, and we're doing the same thing again. There will be some surprises, I'm sure. But I think by now most people expect that from us.

HP: Now that you've toured the world and made a name for yourselves, will the band tone down its image?

Slash: The whole image thing did get a little out of control. That's why we tried to make fun of it on *Lies*. But I guess we've brought a lot of that upon ourselves. After all, we're not your typical, everyday guys on the street. But all the talk of how much drinking we do and how many drugs we take really is ridiculous. The people who talk the loudest are the people who know the least about us. When you become successful, one of the prices you pay is that everyone who ever shook your hand goes around saying he's your best friend and that he was out drinkin' with you the night before. When a dozen different people tell stories like that, a certain image does develop — even if it isn't true. I'm not denying that we drink and get a little crazy at times, but that's really not that important.



Steven Adler: One of the Gunners most overlooked resources.

"I'm not denying that we drink and get a little crazy at times."

HP: Why not?

Slash: Because we're a band, and a band makes music. What difference does it make how we live our lives? If the music is half decent, that's all that matters. I get more of a kick when people pick up on the musical things we do than when they pick up on our supposed lifestyle. When I hear something we did on *Appetite* popping up on another band's album, that's when I take notice — not when other bands try to act like us offstage.

HP: What does it feel like to hear a band ripping off what you've done musically?

Slash: I didn't say anyone has tried to rip us off. I didn't invent the wah-wah guitar solo. But it's strange that they're starting to pop up a lot now, after I put one on *Sweet Child O' Mine*.

HP: Do you think about Guns N' Roses' place in rock history?

Slash: Not really. But I've always been a big 'music fan. I grew up listening to the Stones and Aerosmith, and I really loved everything about them. I know the power rock and roll can have on fans and I respect that. I don't want to be held up as some sort of role model, but I don't mind if our music someday gets the kind of respect that Aerosmith's has. We're a long, long way from that day, and we're a long way from being a good enough band for that kind of respect. But if we keep working hard and pushing ourselves — and I'm sure we will — maybe some day we'll get there. □

HIT PARADER TESLA



IRE ROCK
05.5

WHITE LION

Speak No Evil

Big Game Establishes New York Quartet As Superstar Attraction.

by Andy Secher

White Lion's vocalist, Mike Tramp, squirms in his chair while he talks about the band's latest LP, *Big Game*. He can barely contain his enthusiasm as he contorts his athletic body into a variety of positions, emphasizing certain points. Tramp's excitement is infectious, and it's hard for anyone who's had the pleasure of hearing White Lion's latest effort not to share his attitude. Tramp and bandmates Vito Bratta (guitar), Greg D'Angelo (drums) and James Lomenzo (bass) are on the verge of something very, very big. They tasted success last time around when their album *Pride* went double platinum. But, as Tramp discussed with us recently, that only laid the foundation for the pot of gold they feel certain lies at the end of this year's rainbow.

Hit Parader: Why are you guys so confident about this album?

Mike Tramp: Because it's good. I know that sounds very simple, but it's the truth. We've really grown up as a band this time, and our playing and songwriting is just so much better than it was on *Pride*. We still are very proud of that album, but this one really shows what we're capable of doing.

HP: How does this album differ from *Pride*?

MT: The sound is hotter and the songs are better. We've become a real three-piece band this time — with a singer, of course. The development of Vito, Greg and James is the key, as far as I'm concerned. Each of them was left to do his own thing on the record, and the results show how they all have grown in confidence since *Pride*. As far as the songs go, I think my lyrics are better and the melodies are stronger. This album doesn't fit into any category. We're not the heaviest, the fastest or the most melodic band around, but we combine all those elements to create a very special sound on *Big Game*.

HP: How do you feel about being a sex symbol?

MT: I've been in bands for ten years and, to be honest, I was used to that long before White Lion. My first band, back in Denmark, turned me into a pinup when I was still a teenager. What makes me happy is that people are now realizing I can sing and perform onstage, as well as pose for pictures. I like being in photos; that's part of my responsibility. But the music does come first, that's for sure.

HP: Sometimes people don't take music as seriously when it comes from people whose pictures end up on bedroom walls.

MT: That's unfortunately true, but there's no way that people won't take us seriously this time. When they hear songs like *Cry For Freedom* and *Little Fighter*, they'll know White Lion is a group to be taken very

seriously. We like having fun in this band, and we have songs that are just great, straight-ahead rock and roll songs on the album too. But *Big Game* demands that people listen to it with both ears wide open.

HP: What lessons did the band learn on the road last year that you've put to use on *Big Game*?

MT: There were a lot of lessons to learn because we had never done a major arena tour before, and last year we had the chance to tour with everyone from Aerosmith to AC/DC. That was really a dream come true. Seeing those bands, who have been around for 15 years, taught us that longevity is the key to success in rock and roll. Too many groups come around, make a big noise for a year or two and then disappear. The great ones just keep on going year after year. We realized that we wanted that kind of history. We want people in the year 2000 to be able to come to a White Lion show and still get off on the same kind of energy that we have today.

HP: So you still see yourself running around onstage in the year 2000?

MT: Why not? It's only 11 years away. That's not too long, especially if we keep enjoying ourselves as much as we have in the last two years. Bands like AC/DC, Judas Priest, Aerosmith and Deep Purple have all been around for a very long time and they're all still great bands. We want to be in that class someday.

HP: You're not shy about talking about greatness for White Lion.

MT: No, I'm not shy when I can speak the truth. I have said that on *Big Game*, we have created a classic rock album — a record that would have happened if Led Zeppelin had ever merged with the Beatles. I know some people are scared to talk about their band in terms of groups like the Beatles or Zeppelin, but I'm not. I really think our music is that good.

HP: What are your tour plans for this year?

MT: It's a little early to know if we'll headline or not. At the moment, we've been opening shows and serving as special guest. We could continue to do that, though our dream is to headline before too much more time passes. We know we can fill places like Madison Square Garden or the L.A. Forum if we get the chance — and we want that chance soon.

HP: You certainly seem like a happy guy these days.

MT: I am happy. I still don't have very much money, but that's not a big deal. If we keep making successful records, that will take care of itself. As far as the music and the band go, I couldn't be happier. We all feel the same way. We know that White Lion is really ready to roar. □

White Lion



KINGDOM COME

Face The Music

Hard Rocking Unit Shoves
Their Second Album In Your Face.

by Andy Secher

Kingdom Come's Lenny Wolf is one happy camper these days. His band's second LP, *In Your Face*, has sailed up the charts, proving that the platinum success of the group's 1987 debut disc was no fluke. Despite a flood of press regarding the band's "Kingdom Clone" sound, which struck many as startlingly close to the hallowed riffs of Led Zeppelin, the K.C. boys have returned with a

vengeance, producing an album that is jam-packed with fresh sounds and exciting lyrics. Recently, we hooked up with Wolf to discuss the ups and downs of being in one of rock's most controversial — and successful — bands.

Hit Parader: Lenny, what was the best — and the worst — moment for you since your first album came out?

Lenny Wolf: Remembering the worst moment is easier than recalling the best one, but that's only because there have been so many good ones. The worst moment occurred onstage one

night in front of 9,000 people. I had been feeling very sick all day, totally congested. Our road manager told me to take a couple of Contacs, which are little over-the-counter pills that dry up your sinuses. Those really didn't help very much, and another one of our road crew told me that a few shots of tequila would do the trick. Now you've got to understand, I never do any drugs — even Contacs — and I don't drink. So when I took the drink of tequila, which evidently combined with the sinus medicine in my system, I started feeling like shit! I went onstage a few hours later and I was horrible. I was so out of it. I mumbled between songs and I forgot lyrics and I didn't move around very much. Those people must have thought I was the biggest asshole in the world.

HP: What about the best moment for you?

LW: There were a lot of great moments, but one that comes to my mind right away was a show we played on Halloween night last year. We wanted to surprise the crowd, so we decided to advertise ourselves as The Ghosts, say that we were opening the show for Kingdom Come and go onstage with sheets over our heads. We all played the wrong instrument. I played the drums, our guitarist played keyboards, our drummer played the bass — and we were horrible! We had thousands of Kingdom Come fans booing us because they didn't know it was us under those sheets. After a few minutes, we



Uh oh, the boys are picking on Lenny again.



"We're a better live band than some people give us credit for."

took the sheets off and the crowd went crazy. We played one of the best shows of the entire tour that night.

HP: Speaking of positives and negatives — how did you feel about the negative response some of the press gave your first album?

LW: I read it, and, of course, some of it bothered me. But I did my best to put it out of my mind and move ahead. The fact that the album sold very well and made a lot of people happy is what really matters to me. Anyway, I'd much rather talk about the new album than the last one.

HP: Alright, then go ahead and talk about the new one!

LW: Thank you. (laughs) This album has something for everybody. We have songs that are socially relevant because they are anti-war and anti-suicide, and then we have some great all-out party rockers. That's what *Kingdom Come* is all about — being able to play great rock and roll that really kicks ass, yet having songs that

say something important. We touched on that with the first album, but we really have it together this time. This is a whole band effort, which really helped make the album more cohesive. On the first record, I basically had everything written and planned before the band got together. But this time we all worked on everything, and that made for a much better — and a faster — album.

HP: What do you mean by a "faster" album?

LW: All I mean by that is that this LP was recorded in only six weeks; the first one took ten. Keith Olsen produced this one with me, and he's got a great set of ears. He really helped us get the sound we wanted. That's another one of the big changes this time around — the sound is much better. We had a little more money to spend, and we know what we wanted to achieve. Together, those things helped us create a great album.

HP: What are the band's tour plans?

LW: We love playing live, and it was very hard

for us to sit around waiting for something to happen when the record came out earlier this year. But there weren't many good touring opportunities at the time. We wanted to be the support act on a big arena bill, and there just weren't any good arena shows happening. We waited a few months, then we put together a short headlining theater tour of our own. That was great. Now we're considering a number of arena offers, and we'll probably be on the road for the next six months.

HP: Are you trying to hook up with any of those big ballpark tours again? You were a big hit as part of the Monsters Of Rock package.

LW: I don't mind playing outdoor arenas, though I do prefer a 5,000-seat theater any time. But we'll never again go onstage at 1:30 in the afternoon. That's just not a rock and roll hour. Most musicians and a lot of fans are still asleep at that time — and at some of our shows we were a little asleep ourselves. Anyway, my voice isn't good at that hour. It gets better as the day goes on. It's perfect by 8 at night. That's the time to rock! □

LIVE ON STAGE

W.A.S.P.

Nobody in metal is as intimidating as Blackie Lawless on the concert stage. Six-and-a-half feet tall, with long black hair and a demonic gleam in his eyes, Mr. Lawless is a lean, mean rockin' machine. Joined by the equally deranged Chris Holmes on guitar and the hyperactive Johnny Rod on bass, vocalist/guitarist

Lawless has finally taken W.A.S.P. to the rock and roll promised land with the band's latest LP, *The Headless Children*. Now the group is on the road bringing their unique brand of insanity to every town, village and hamlet in this great land of ours. So lock up your daughters and protect your sons — the wildmen of rock are back at work!



Blackie Lawless: "I like to go wild on stage. But with people like Chris and Blackie around, you've really got to go crazy to make people notice."



Chris Holmes: The strong, silent, tattooed type.

Blackie Lawless



Although Great White have been around for most of the '80s, it's only been with the platinum-plus success of last year's *Once Bitten* that the world has become acquainted with their raw, blues-infused tunes. They've logged many a touring mile over the years (including a coveted opening spot for Judas Priest a while back), but it was on the band's tour with Whitesnake last year that audiences finally embraced the party-it-up style of these L.A. rockers.

"The experience of playing for a million people last year was incredible," says vocalist Jack Russell. "Touring makes a band play better together. I think all the time we spent on the road really paid off. After the tour, our writing and our playing together in the studio was a lot better. I think the band is more of a band now, because the more you play live, the more you become a group, as opposed to just five guys onstage doing their little trips."

Russell and guitarist Mark Kendall, drummer Audie Desbrow, guitarist/keyboardist Michael Lardie and newest addition, bassist Tony Montana, are now a unit of merry music makers whose live show shares the joy of the performance with their audience. But it is probably with their newest album, *Twice Shy*, that Great White best reveals their varied talents and "laugh at life" attitude. This stance will, most likely, endear them to yet more fans and finally earn them their long-overdue megaplatinum status. Not that Russell takes this (or anything else, for that matter) too seriously. "'Once bitten, twice shy' fits any relation I've ever had," he jokes about the saying which encompasses both of the band's last two album titles. Asked if his self-putdowns are an indication that he is, perhaps, his own worst enemy, Russell replies, "I do that for a reason. Because I enjoy it. I like to make fun of life 'cause it's all just a joke anyway."

It's probably for this reason that most of Great White's tunes are about living life to its fullest and the various situations one might encounter when they do so. Lyrics about the world coming to an end and self-destruction are nowhere to be found on this band's albums. Instead, tunes about the popular trio of sex, booze and rock and roll fill the vinyl grooves. "The last thing you wanna do is go to a rock concert and see this guy up there going, 'You're all gonna die tomorrow!'" states Russell, adding, "It's not like I have this message to say to the world. I just want to say, 'Let's all have a good time.'"

For all his joking around Russell is the first to admit that with Great White's success come the responsibilities of being a major rock contender. "It becomes more technical as you go along," he notes. "The higher success you achieve, the more things there are that go along with it. But for us, it's happened so gradually. It wasn't like, 'Boom!' overnight — 'Wow, we've got all these interviews to do!' It just kind of came at a slow pace. So we just take it in stride."

Which means when they aren't busy working on songwriting or recording, they're performing or doing interviews. It's a very industrious agenda they've prepared for themselves. But the boys in the band still manage to entertain themselves in the strangest instances. For example, there was one time when Kendall found himself overseas, alone and bored...

"We were in Amsterdam last year," Kendall remembers, "and I was walking around all wasted. I went to this tattoo parlor where they had designs of snakes and skulls and that kind of thing. I asked them if I showed them a picture whether they could do it as a tattoo. I showed 'em one of these T-shirts we have with the picture of the shark playing guitar and the guy said, 'I can copy anything! Anything!' He made a copy of it on rice paper and put it on my arm so I could see what it would look like. This guy was 19 years old and he was smoking hash. He said, 'I've been doing tattoos since I was 14 and I've practiced on all my friends.'"

Fortunately, Kendall emerged from the session unscathed and proudly reveals the elegant shark-guitarist tattoo which resulted from what could have been a horrendous mistake. It is Great White's ability to find humor in the day-to-day drudgery of being on the road that keeps them going

Great White

Shy Boys

Veteran Rockers Score Big Hit With *Twice Shy*.

by Adrienne Stone

when the tour is stretching out and their schedule seems stale. Like the time they played an outdoor show in Ionia, Michigan.

"I went to the bathroom," Russell recalls. "The paint was peeling off and there was paint sticking to my feet. It was gross, man! I had to walk across the dirt to get there and I had just taken a shower, so I was like Mr. Mud." He laughs and adds sarcastically, "We played that foul mudhole twice and it was great! It was fun getting out of a shower and walking into a fucking duststorm!"

"I remember that!" exclaims Kendall. "There were dogs running around."

"Yeah!" Lardie chimes in, "and before we went on, there was some kind of happening. It was like, 'At four o'clock, we have the Mud Bogs. At six o'clock, we have the Pig Races and at eight o'clock it's Great White!'"

One would think that as Great White moved up the ladder of success, they'd leave such (literally) middle-of-the-road venues behind. "You would think so," Lardie says wryly, "but we actually went back there with Whitesnake. But, you know, the kids there were great."

And that, it seems, is the bottom line with Great White. For all the hardship of sticking to a rigorous touring schedule to spread the Great White message of living life to its fullest, the band's primary concern is pleasing their audience. This group isn't satisfied until every last fan has been sufficiently entertained. But this is sometimes difficult as an opening act. There are certain limits that come with being second on the bill. So when will the fivesome hit the road as headliners?

"These days, you have to sell a few million records first," explains Russell, suddenly businesslike about the state of rock and roll in the late '80s. "But figures don't lie and the gigs used to be smaller, and there didn't used to be as many concerts either. It used to be that kids would go to two or three concerts a year. Now it's like every fuckin' week, somebody's playing the L.A. Forum. The Lakers are saying, 'Son of a bitch! Another metal concert, man? We need basketball practice! Get these rockers out of there! Shit, man! Fuckin' vomit's all over the floor!'"

It really is a dirty job, but somebody's got to do it. "Obviously," agrees Lardie. "This band needs to be out playing because we sell records on the road — and that's what it's all about."

So, in answer to the question, when will Great White finally headline? When a couple of million of you grab up a copy of *Twice Shy*. Then they'll be twice platinum and twice as likely to fly the Great White banner over the massive stages of the world. □

Jack Russell & Mark Kendall



METALLICA

Gods Of Thunder

*Ultimate Metal Mongers Continue To Score With
...And Justice For All.*

by Rico Davis

Breaking down doors comes as naturally to Metallica as breathing. We're not saying these four San Francisco metal men go around busting hotel property with savage karate kicks. What we mean is that no band in recent rock history has done more to break down barriers than drummer Lars Ulrich, guitarist/vocalist James Hetfield, bassist Jason Newsted and guitarist Kirk Hammett. As the first Power Metal group to land a major label record contract, Metallica opened the floodgates for the horde of power rockers to follow. The first band of their ilk to open a major arena tour, the boys proved that thrash had commercial, as well as artistic, viability. And as the first metal band to appear on the prestigious Grammy Awards, they gave the staid music industry a much-needed kick in the ass.

"I guess we're different because we've never been scared of taking chances," Ulrich said. "It seems like most bands are very happy to do just what they know is safe and acceptable. That's what I see as being wrong with a lot of '80s music. Back in the '70s, when I was getting into music, there were groups like Deep Purple, Iron Maiden and even Budgie, each of whom were doing their own thing. They weren't trying to fit into some category that people had decided to place them in. That's the attitude I like to think we have. It's real hard to put labels on what we do. People who try to say that we're 'thrash' or 'metal' or whatever usually are confused when they hear a lot of our music. We've got a lot of things going on, both musically and lyrically, at all times."

To say that Metallica is a multi-faceted music machine may be one of the understatements of the year. Though their reputation was spawned by hard-hitting metal anthems and a dynamic stage show, someone introduced to the band through more melodic tracks like *One* would have a far different perspective than someone whose first exposure to Metallica consisted of a piledriver like *Harvester Of Sorrow*. It is this duality of purpose that most excites the



Lars Ulrich: "We've never been scared of taking chances."

band's members.

"The thing that probably upsets us the most is the fact that a lot of people don't understand us and don't make an effort to try," Ulrich said. "People will talk about us and write about us, but they do so with a lot of misconceptions. They have almost this comic book image of us as four guys who dress in T-shirts and just play loud, simple music. Well, at least the T-shirt part is right! People who think our music is just three chords and silly lyrics really don't under-

stand us — but the real fans do, and that's all that matters."

Indeed, with sales of their most recent LP, *...And Justice For All*, now passing the two million mark and revenues from their first national headlining tour reported to be in excess of \$8 million, Metallica can count on a degree of fan support that no other Power Metal band can match. By maintaining their blue collar image and musical approach, and never compromising their own standards, Metal-

lica have become the loud and proud symbols of a new generation of metalheads who are sick and tired of the pretty boy posturing that passes for metal these days.

"We're very proud that we've kept the same kind of relationship with the fans that we've always had," Ulrich said. "That's one of the most important things to us. A lot of bands — and I'm not about to name any names — get a little successful and they start to change. They lose their original audience because they start playing it safe in order to reach more and more people. We've always believed that we had to keep our original fans behind us. They're the key to our success. It's great that a lot of new fans have discovered us during the last few years. But as we went around the country this last time, it was great to see the same faces we used to see in the clubs still there in the front row of the arenas.

"Those people seem to know that we're all fighting for the same thing," he added. "They know we're for real and that we still believe totally in what we're doing. We were always a bit worried that if we started selling lots of records and playing big arenas the fans would think we had lost credibility. It's really great that they know we're still the same guys we've always been, even though we have expanded things and are reaching a lot more people than we did in the old days."

Still, one must wonder what impact fame and fortune have really had on Metallica. With millions of dollars rolling into the band's coffers, it must be increasingly hard for the group members to maintain their perspective. Ulrich insists, however, that as Metallica's career surges ahead, the band's sound will become even more intense — if such a thing is possible.

"Why should we change just because we've become successful?" he asked indignantly. "That's the attitude that really bothers us. It seems to say that we were only acting a certain way to make people notice us, and now we can change into what we *really* wanted to be. We are what we really want to be. Metallica is based on playing very powerful music that has a great deal of complexity and feeling. That's the stuff that turns us on. I think next time around we'll keep trying to add new things to our music, but it'll probably be heavier than ever. I know creating an album like that would make us all happy."

"Right now, we're not thinking about what's gonna happen next," he added. "We've finished an amazing year that started with the release of *...And Justice For All* and included the Monsters Of Rock tour, our own headlining world tour and an appearance on the Grammy Awards. We're all real happy. We'll start worrying about what comes next when we're ready. Right now, all we want to do is play our music and have a good time." □



Jason Newsted: He's earned his wings on the road with the Metallica men.

BANSHEE

Dream Time

Kansas City Metal Men Rocket To The Top With *Race Against Time*.

by Rob Andrews

It's a story as old as Hollywood, as old as rock and roll... well, as old as civilization itself — people moving from small towns to the bright lights of the big city to seek their fame and fortune. In the case of Banshee, that move occurred when vocalist Tommy Lee Flood, bassist Bill Westfall, guitarist Terry Dunn, and drummer Kent Burnham journeyed from their homes in Kansas City to record their latest LP, *Race Against Time*, in New York City. Kansas City isn't exactly some backwater 'burb, but compared to the fast-lane lifestyle of the Big Apple, the change is enough to make anyone's head spin.

"It was a pretty strange transition for us," Flood said. "We live on the Kansas side of Kansas City, and that's not the most exciting part of town. In fact, things can be pretty boring out there. We had never been in New York before, and we really didn't know what to expect. But once we got here it felt like home. This city is rock and roll. The excitement, the people, the 24-hour action — hey, that's what we live for."

"We had a pretty quick introduction to what New York can be like," Westfall added. "We recorded the album at the Record Plant, which is on 44th Street — only a few blocks from Times Square. So every day when we came in to record, we'd have to pass all the hookers and pimps and pushers who were on the street. The people from our record label came by to make sure that we didn't get ourselves into any trouble. But we're big boys; we know how to take care of ourselves. We had a real good time, and we worked our asses off. The bottom line is that we'll always have real fond memories of this trip to New York."

"We had rehearsed our songs until we could almost play 'em in our sleep."

Not least of the reasons for the group's up-beat feelings about the Big Apple is the music they recorded there for *Race Against Time*. From the melodic power of *All Alone* to the breakneck energies of *Shoot Down The Night*, the band's second LP (and major label debut) seems certain to establish them as the new leaders of a Midwestern metal renaissance. Recorded, mixed and mastered in only three weeks, *Race Against Time* shows that Banshee certainly have their act together.

"To be honest, we were working on a real tight budget," Flood said with a smile. "We're signed to a new label, which is a subsidiary of Atlantic, and they didn't give us that much money to work with. But our producer, Jon Matthias, is a miracle worker. He took that budget, got us

into one of the best studios in the world and got the album to sound like it cost five times as much. Jon is the Messiah as far as we're concerned. But I think it helped that we had been working on most of these songs for a long, long, time. We had rehearsed 'em until we could almost play 'em in our sleep, so by the time we got to the studio we were really ready to go."

"It wasn't like we were new to the studio, so that really helped," Dunn added. "We recorded an EP for Metal Blade a few years ago, and while this was a very different experience, having been around a studio before was a big advantage. We were all amazed by how fast we worked. We laid down all the basic tracks in about four days, then we did overdubs in three more days, and Tommy's vocals in the week after that. When you think about the months — and even years — that some bands take to record, we're very happy about what we accomplished. But it's not that we just worked fast; we worked well. This is a great rock and roll album."

In the months ahead, the members of Banshee seem destined to become some of the most familiar new faces on the metal scene. With Dunn's faster-than-light guitar work, Flood's incredible vocal range and leonine good looks, and the rock-steady rhythms of Westfall and Burnham, Banshee possess all the ingredients needed for stardom. Of course, the band know that a bit of luck will also be necessary — along with choosing the right songs to kick off their assault on the metal masses. They think they've got both the luck and the songs to achieve their goal.

"People who've heard the album have their favorite track," Flood said. "Some like *All Alone*, which we've released as our first single; others like harder cuts like *Drive Like Hell* and *Precious Metal*. One of the best things about Banshee is that we cover a lot of ground with our songs. They all have certain qualities that let everyone know it's us, but we're not scared to put a bit of melody in there, and we're not scared to just rock out either. So far, all the pieces have fallen into place for us and we've been real lucky. Now we hope that the luck just keeps coming our way."

One thing the band will need to insure their success is landing a support slot on a major tour. Though the group has already toured the Midwest extensively during their four-year career, they're anxious to show fans in the rest of the country just what Banshee is all about. Flood feels that once people get to experience the group live, they'll be hooked.

"We've got some classic rock influences, but once people see us onstage, I think they'll feel we're different from anything they've seen or heard before," he said. "We've heard people compare us to everyone from Van Halen to Judas Priest, and I can understand some of those comparisons. But onstage we're our own band, and we don't take a back seat to anyone. We're not new to touring and we've got our stage show down to where it's action-packed from start to finish. We can't wait to get out there and let loose. We think everyone, including us, is gonna be in for a great time." □

Banshee



Warrant



WARRANT

High Hopes

Down Boys Make Their Move With *Dirty Rotten Filthy Stinking Rich.*

by Jodi Summers

"Do you want to know what some of our few redeeming qualities are?" Warrant's Jani Lane asks with a deceptive smile. "Well, it doesn't matter whether you want to know or not, because I'm going to tell you," he chuckles.

Jani is always chuckling.

"Warrant has a good sense of humor, which is really important." Jani knuckles his sidekick, Erik Turner. Erik's eyes bug out. They chortle.

"What do you call a shark's favorite game show?" Jani inquires, giving his best innocent and naive look.

"Name that tuna," Erik blurts out. Jani and Erik fall about on the floor, snickering. They elbow each other smirking contentedly. You know that if bassist Jerry Dixon were about, he'd also be sharing in the mirth... while off in a distant corner, guitarist Joey Allen, and drummer Steven Sweet would be making trouble of their own.

Jani stands and raises an imaginary glass as if he's about to make a speech. "There's something I want to make perfectly clear," he says in a tone reminiscent of Richard Nixon defending himself in the Watergate scandal. "There's definitely no deep hidden messages in our music," he enunciates, in case you didn't get the full significance of the title of their debut album, **Dirty Rotten Filthy Stinking Rich**. "Our attitude is just let's go nuts and have a good time instead of trying to save the world with a song," Jani bows, takes a seat and assumes a more serious stance.

"We intend for every aspect of Warrant to put a smile on people's faces," Jani declares. He looks at Erik and winks. "Do you think they're buying this?" he asks.

"Most definitely," decides Erik, playing the straight man.

"Take our album..." Jani continues.

"...Please..." adds Erik going into his best Groucho Marx.

"No seriously..." Jani commands, half pleading.

"I am serious," affirms Erik, glaring. "Buy our album, take it, do whatever you have to do. We want people to hear **Dirty Rotten Filthy Stinking Rich** because we think you'll like it."

Jani gets excited. "There you go!" he vows. "That's what we're about. Our record is nothing overly serious. It's a tongue and cheek look of what it would be like to have more money than you know what to do with."

You've set yourself up for this one guys, what would you do if you each received a \$1 million royalty check for **D.R.F.S.R.?**

"Millions and millions of dollars," Erik comments wistfully. "Isn't that the American dream, the song of hope?" His eyes bug out and his expression converts from one of bliss to one of fiendishness. He says semi-seriously, "If I had a million dollars I would donate it to charity, I think."

Jani laughs, not knowing whether or not to believe him. "I'd donate some of it to charity... and I would buy my mother a house."

The capitalist side of Erik becomes apparent. "...And a car, and a trip to Europe. And I'll get myself a nice little apartment on the beach and a couple nice cars."

Jani's still laughing. "I'll get myself a dog."

"I want two dogs," states Erik grandly. "Right now I've just got one, I go out with her."

Droll, very droll. Didn't we hear Woody Allen say that in some late night movie?

Jani gets serious. "I definitely would not spend a dime of it on drugs."

Warrant breaks from their noncommittal humor to take a stance. "Drugs are not good," Erik expresses.

That's enough, back to normal. "I will express no opinion on drugs," Jani insists. "We just don't do it."

"It's not like we're total angels and we've never tried them," contends Erik, "but nobody in the band does it. It's just a major negative with us."

"We just like to be in control of ourselves as much as possible," defends Jani. "It's just not a good idea when you're dealing with any kind of business. The cons definitely outweigh the pros."

Erik smiles that casual, nonchalant grin that is one of his most endearing qualities. "We just drink like fish."

A preferred topic...

"Beers are like mother's milk," Jani expounds, his blue eyes dancing happily. "Keep beer in the fridge and a woman in your bedroom and you'll never go wrong."

"I just love women," smiles Erik. "Everybody should have at least six or seven of them."

"No home is complete without a woman or a four poster bed," quips Jani, mockingly. "No, seriously, women are the essence of Warrant."

"The first time I heard a Warrant song on the radio I was laying in bed with one of my girlfriends, it was being played on KLOS' new music hour. I remember lying there listening to it," expounds Erik.

"Do you want to know something?" Jani repeats.

"He's going to tell you anyway," Erik comments on the routine, being Laurel to Jani's Hardy. "I think being on stage headlining an arena would be like having sex while you sky dive, the ultimate rush!"

Erik looks at Jani strangely.

"To me, that's what Warrant's about: sex!" revises Jani. "Sex! Sex! Sex... and fun. Fun! Fun! Fun! We're going to call our first world tour the WE WANT EVERYONE TO COME tour."

Casually, Erik points out, "You know, come to the show."

"Mind the mayonnaise," coaxes Jani. He looks at Erik. "God we're funny today." Jani and Erik glare at us, demanding, "Aren't we!"

Warrant, on vinyl, on stage and in person are definitely orgiastic pleasure, we assure them.

"Thank you," they say, then fall about in great guffaws of laughter.

Jani looks at Erik. "Are you ready?" he asks.

Erik nods.

Three, two, one, "Here's to the girl in the little red shoes, she likes to party, she likes the blues. She lost her cherry, but that ain't no sin, she's still got the box her cherry came in."

Jani commands, "We're Warrant... love us." □

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BANDS

- WHITESNAKE:** Still of the night - Is this love - Give me all your love tonight - Here I go again - Slide it in - Love ain't no stranger - Straight for the heart
- DEF LEPPARD:** Photograph - Too late for love - Bringin' on the heartbreak - Foolin' - Die hard the hunter - Animal - Hysteria
- SCORPIONS:** Bad boys running wild - No one like you - Blackout - Big city nights - Rock you like a hurricane - I'm leaving you - Rhythm of love
- WHITE LION/EUROPE:** Wait - When the children cry - Tell me - All you need is rock and roll - The final countdown - Rock the night - Superstitious
- METALLICA:** Fade to black - Four horsemen - Master of puppets - Sanitarium - Battery
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Shooting STARS

by Rob Andrews

SEPULTURA

There's no question that heavy metal is the universal language. From San Francisco to Sydney, from Toledo to Tokyo, bands proudly wave the metal banner as they crank their amps up to "10". As metal's influence expands, more and more frontiers are being conquered. One of the latest places to emerge as a metal stronghold is Brazil. For years, that nation's sole claim to metal fame was the infamous Rock In Rio festival a few years ago, in which the likes of Iron Maiden, Whitesnake, Ozzy Osbourne and the Scorpions performed in front of 300,000 rain-soaked fans. Now, however, Brazil has a new contact with the metal realm — a band named Sepultura.

Formed in 1984 by brothers Igor (drums) and Max Cavalera (vocals, guitar), the band drew on influences such as Venom, Slayer and Metallica to create the heaviest group in Brazil. A small Brazilian label financed their debut LP, **Morbid Visions**, which established Sepultura as a force on the Brazilian music scene. Another LP followed, **Schizophrenia**, whose raw, rugged sound attracted record moguls in both the U.S. and Europe. A deal was soon struck for Sepultura to record an internationally distributed album and the Cavaleras, along with guitarist Andreas Kisser and bassist Paulo Jr., went to work on their latest creation, **Beneath The Remains** — not only the heaviest Brazilian metal album ever, but one of the heaviest albums by any band anywhere!

"We like playing very heavy music," Max Cavalera said through an interpreter. "When we were getting our band together, we would listen to bands like Venom on very bad sound systems, which made their music sound even rougher than it was supposed to be. That's the sound we liked, and when we got the chance to make our records, we tried to make them the heaviest albums ever. It's very exciting that metal fans all over the world can hear what we've done. We hope they like it. We also hope that we get the chance to tour in places like America very soon. That would really be a dream come true."

ROYAL COURT OF CHINA

The Royal Court Of China are an unusual band — even by the often-bizarre rock and roll

standards. Part metal, part punk, part pop, this Nashville-based quartet has emerged as one of the most original hard rock acts of the '80s. When their debut album was released in 1987, critics considered the group's melding of folk influences with metal sensibilities and either loved the band's originality or hated their lack of artistic focus. Band founders Joe Blanton (vocals, guitar) and Chris Mekow (drums) agreed with the critics and decided to limit their musical diversity, sacking the group's original bassist and lead guitarist in an attempt to "make ourselves a pure hard rock band."

With the addition of guitarist Jeff Mays and bassist Drew Cornutt, the Royal Court Of China returned to the recording studio with ace pro-

ducer Vic Maile (whose previous credits include Motorhead, Guns N' Roses and Led Zeppelin) and laid down tracks for their latest LP, **Geared And Primed**. New cuts such as *Dragon Park*, *Half The Truth* and *Tijuana Go* show that while RCC's style still may not be for everyone, they are a band to watch in the years ahead.

"This is the album that establishes us as a hard rock band," Blanton said. "We always had that kind of intensity onstage, and we realized we wanted to bring it to the studio as well. We left behind some of the elements we had in this band before and just turned the amps up all the way. Our attitude was just to play our asses off and have some fun while we were doing it." □



Royal Court Of China: Unusual, even by rock and roll standards.



Sepultura: The kings of Brazilian metal.

Celebrity RATE-A-RECORD

VIDEO

FASTWAY

by Charley Crespo

Fastway's Fast Eddie Clarke was in pretty good spirits despite his seemingly unsuccessful attempt to find a manager for his group while in New York City. The British guitarist was convinced that unless he found a manager rapidly, Fastway could conceivably go down the tubes, and Fast Eddie certainly didn't want that.

After business hours, Eddie and Steve Clark (drums) hung out with the **Hit Parader** crew and reviewed a few tunes for this month's Rate-A-Record.

One Metallica

Steve: I love that video. I love the song as well. We went to the Hippodrome in London one Wednesday night and the song was popular there as well.

Eddie: I'm not as keen on the song as I am on the video. I like all the black and white stuff that's going on in video. It has more impact.

Your Mama Don't Dance Poison

Eddie: The drummer is playing a different song! I like the tune, but the song is just a 12-bar Chuck Berry type song.

Steve: I loved the Metallica song, but not this. I

don't like watching guys prancing around in makeup.

Patience

Guns N' Roses

Steve: They don't look like they're living a hard life. Look at the size of his belly! Rubbish! Less than zero. This is the worst so far.

Eddie: I don't like these bands doing these moody things. Who are they kidding? They're supposed to be a serious band. They start out as hard rock bands and then they want to be something they're not. Thumbs down. The unfortunate thing is that I love Guns N' Roses, but I don't love this. I don't see where they have to do this sort of stuff. They should stick to what they do best. This is terrible. Axl is a great singer, but this is rubbish.

Rocket

Def Leppard

Eddie: This is a big 10. They've got some interesting stuff on the video, which makes it more interesting to watch. I see something new each time I watch it. This is a great song. Really interesting. I love the album. I was living in Dublin when they made this album. They were worried that it wouldn't be the success of Pyromania; hah!

Steve: I love the song and the video. Great band, great song, great album.

I'll Be There For You Bon Jovi

Steve: This is a steal from John Lennon. I love John Lennon. This is a little too soft for me.

Eddie: They couldn't get the audience to sit through this taping; they went out to buy T-shirts. Bon Jovi is trying to put across some meaningful message, but I don't see it. It sounds good, the production is good. Whatever they do, they do right. It's pretty good, but I'm not keen on rock bands going soft. It's not great.

My Generation

The Who

Steve: I love this. Keith Moon was a great drummer; he was so free.

Eddie: They look very weird. Their best period was during Tommy. The neat thing about them was they were mad.

In Too Deep,

Genesis

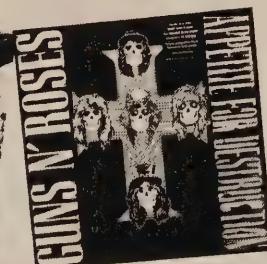
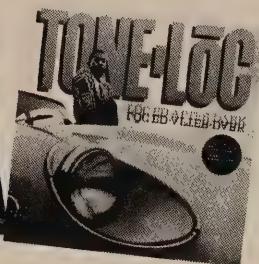
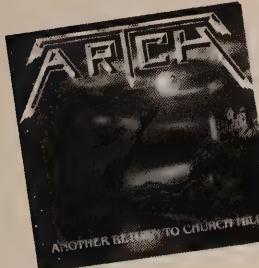
Eddie: Phil Collins has overkilled himself. I used to really love him. He was so great to hear when he made a solo album, but he's released too many records in a short time. His voice has become like Scott tissues. I don't think he's got anything left. What was great has now become too much. □

Fastway: "They look very weird."



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The Cult are a strange band. Their look, their style and their sound are as unique as anyone in rock's. And their attitude towards their craft, as well as towards their fans, is quite different from the "Hey, we're doin' this for money," philosophy espoused by many major attractions. For vocalist Ian Astbury, guitarist Billy Duffy and bassist Jamie Stewart, music is more than a way of generating income and scoring with chicks. It's an intensely personal artistic outlet that is an extension of their very lives. When you talk to Astbury, you encounter a guy as ethereal as the band's music — someone who is open and honest, yet is always holding back just a few surprises. Recently we tried to break through Astbury's veneer as we talked about the Cult's new LP, *Sonic Temple*, as well as some of the wild experiences these British rockers have had during their five-year career.

Hit Parader: Ian, your new album is another change of pace for the Cult. Your previous LP, *Electric*, was a very powerful metal statement. This one seems much more cerebral.

Ian Astbury: I think that's quite true. This is a more cerebral record in a

crowd. It wasn't our fault. So I'd say things to get a little under their skin. I wanted to make them react. It's the old "love me, hate me, but don't ignore me" attitude. I believe strongly in that. By the end of those shows, no matter how much animosity went down during the set, the crowds were always on their feet cheering us by the night's end.

HP: Rumor has it that you've had a bit of trouble over the years because of your onstage behavior. Want to tell us about it?

IA: I assume you're referring to the times I got arrested while we were on the road last year. The first time it happened was in Vancouver, Canada, and that was quite a mess. The situation was a strange one because there was a great deal of violence in the audience that night. The security people there were very young, and they really didn't know how to handle the kids. So I started yelling at the security people and telling the fans to watch out for them. But fights were still breaking out all over the place. When I walked offstage, the police were there to arrest me. They charged me with inciting a riot or something like that. I had to spend 12 hours in jail. I really thought I'd never see the light of day again. But eventually the

THE CULT

True Believers

*British Bashers
Show Their Metal
Mastery On
Sonic Temple.*

by Andy Secher

number of ways, but it still has a very strong rock feel to it. This is a natural progression for us, so I don't think the music we've done this time is a radical departure from what we did on *Electric*. I know many people reacted to that album in a strong way, feeling we had taken a very heavy metal direction. There's no reason they won't react just as strongly to this album, even if it's showing a somewhat different side of the band.

"I'm not going to jail; I had enough of that in Vancouver."

HP: Doesn't it worry you that some of the fans who first discovered the Cult of *Electric* will be confused by your change in musical direction?

IA: I don't want to anger anyone, but the fact is that we write to please ourselves, not the fans. We don't wage an inner war about being commercial or artistic. The artistry is what matters to us, and if it translates into commercial success that's great. We certainly enjoy selling records, but we want to do it with the kind of music we believe in. We'd rather fail with music we believe in than succeed commercially with music we don't like.

HP: Your relationship with your fans is sometimes a strange one. You often seem to be openly antagonistic towards them when you're onstage.

IA: If the mood of the evening calls for it, I'll be antagonistic. I've had audiences that wanted to string me up and castrate me. But that's part of the fun of rock and roll. There's nothing worse than being in front of a big crowd, playing a great rock and roll show and not feeling the energy being returned by the audience. There are nights when we've played the greatest arenas in the world and the energy just wasn't there in the

charge got dropped, and I'm looking forward to going back to Vancouver this year.

HP: What about the incident that happened in San Antonio when you were on tour with Guns N' Roses?

IA: That was even more bizarre than Vancouver! Evidently, San Antonio has a city ordinance that prohibits cursing onstage at any public event. I was made aware of that, and I did my best not to curse. I admit that I was somewhat outrageous onstage, but I didn't curse at all. But when we were in our dressing room after the show, one of our road crew came running in to tell me the cops were looking for me and they were going to arrest me for breaking the city ordinance. I said, "I'm not going back to jail. I had enough of that in Vancouver." I went out through a window, put my hair up under a baseball cap and hid in Guns N' Roses tour bus. In fact, at one point I was sitting in their bus playing cards with my hair all pulled up, and one of the cops came into the bus saying, "Hey, if any of you see the singer from the Cult, we want to arrest him." I looked at the guy and just said, "Yes sir, officer." Luckily, we got out of town before they found me, but it'll be real interesting to see what happens the next time we play San Antonio.

HP: You had some interesting tours last time, playing with everyone from Guns N' Roses to Billy Idol. Do you plan to headline most of your shows this time around?

IA: That remains to be seen. We're just finishing up our tour opening for Metallica. If our record sells well and the record company feels we're ready to headline, we'll do it. We did headline the tour with Guns N' Roses last time and we enjoyed it immensely. But if we have to play a few more shows as an opening act, we'll survive that as well. Right now, the idea is merely to get out on the road and play as many shows as we can. After that, we'll simply let the chips fall where they may. □

Ian Astbury





Krasner/Tribitz

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*Got a picture of your house
And you're standing by the door
It's black and white and faded
And it's looking pretty worn
I see the factory that I worked
Silhouetted in the back
The memories are gray but man
they're really comin' back
I don't need to be the king of
the world
As long as I'm the hero of this
little girl.*

*Heaven isn't too far away
Closer to it every day
No matter what your friends
might say.*

*How I love the way you move
And the sparkle in your eyes
There's a color deep inside
them
Like a blue suburban sky
When I come home late at night
And you're in bed asleep
I wrap my arms around you
So I can feel you breathe
I don't need to be a superman
As long as you will always be
my biggest fan.*

*Heaven isn't too far away
Closer to it every day
No matter what your friends
say
I know we're gonna find the
way.*

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8. Ace Frehley Guitar	41. David Lee Roth Skyscraper	74. Keith Richards Portrait/Guitar
9. Aerosmith Aero Force	42. Def Leppard Woman/Cartoon	75. Kingdom Come Band Photo/World Tour
10. Aerosmith Permanent Vacation	43. Def Leppard Hysteria Album Cover	76. Kings X Silent Planet
11. Aerosmith Walk This Way/Collage	44. Def Leppard Portrait	77. Megadeth Peace Sells
12. Anthrax I am the Man	45. Def Leppard Screaming Head	78. Megadeth Skull in Chains-Vic
13. Anthrax Judge Dread/Death	46. Def Leppard Disk/Faces	79. Megadeth I Kill For Thrills
14. Anthrax Skateboard/Group	47. Dokken Back For The Attack	80. Megadeth Radiation
15. Anthrax Not Man	48. Dokken Battleship	81. Megadeth So Far, So Good, So What
16. Anthrax Spread the Disease	49. Dokken Back For The Attack	82. Megadeth Killing Is My Business
17. Anthrax No Frills	50. Dokken Medallion	83. Megadeth Mary Jane
18. Anthrax State of Euphoria	51. Dokken Wolf	84. Metallica Skeleton/Kill Em All
19. Anthrax LP Cover	52. Dokken Beast from the East	85. Metallica Metal up your Ass
20. Anthrax Target	53. Exodus Cannibal Bar & Grill	86. Metallica Master of Puppets
21. Armored Saint Human Vulture	54. Exodus Meat Party	87. Metallica Damage Inc.
22. Billy Idol Whiplash Smile	55. Exodus Bonded by Blood	88. Metallica Crash Courses
23. Billy Idol Return to Splendor	56. Genesis Last Domino	89. Metallica Garage Days
24. Boston Third Stage	57. Great White Shark Logo	90. Metallica Group
25. Brockum/Hardware Pushead Design	58. Great White O-Fish-Al Tour	91. Metallica Shortest Straw
26. David Bowie Glass Spider	59. Great White Tatoo	92. Mike & Mechanics Living Years
27. Cinderella Night Songs	60. Great White Skull	93. Monsters of Rock Van Halen
28. Cinderella Shakes the U.S.A.	61. Great White Bimbo	94. Pink Floyd Collage
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30. Cinderella Rebel	63. Grim Reaper See You In Hell	96. Pink Floyd Pilo
31. Cinderella Ox	64. Guns and Roses Appetite Destruction	97. Pink Floyd Live/Sound of Thunder
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VALLEY OF THE KINGS

As recorded by Blue Murder

J. SYKES

T. MARTIN

*In a distant place in time a pharaoh wandered
In his mind he could see a kingdom
With this king they could not reason*

*Enslaved in the wish and the dream of a man who's planned their destiny
There is no way out
There can be no doubt
All he wants is his dream fulfilled
And until the day when the kingdom's built
There is no way out
There can be no doubt.*

*The blood will flow
A thousand souls plead for mercy*

*A thousand times over
You'll hear it from the wind
These sinners never sinned.*

*Stone on stone they build till the day their life is over
They control with the whips and chains*

They bequeath us with a life of pain

*No way out of this place
You gotta work until it's over
See the fire in the sky*

*In glory die
Cry if you must but die you will
The valley of the kings will still be built
See the fire in the sky*

In glory die.

(Repeat chorus)

The king looks on and sees his dream arising

One grave will be found in the end

Many spirits lost but one will be saved

*And with him he will take it all
Jewels and gold will guard his soul*

Feel the kiss on the wind

*And the blood in the sand
It was built with flesh and blood*

It wasn't built by any God

Feel the kiss on the wind

And the blood in the sand

(Repeat chorus)

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Group	GU13	Drunken State	NT19
Group	GU15	Heavy Filkin Metal	
Guns Logo	GU14	Heavy Filkin Metal	NT15
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Group	DF12	Shark	GW10
Screaming Face	DF13	Bimbo	GW12
Skate Boarder	DF10	Skull	GW14
Hysteria	DF11	Scorpions	
Poison		Savage Amus.	SC11
Say Ah	PO13	MOD	
Long Live Rock	PO14	MOD	MO10
Lita Ford		Tank	MO11
Lita Ford	LF10	Surfin	MO12
Kingdom Come		Wasp	
Kingdom Come	KC10	Winged Assa.	WA10
Anthrax		Elec. Circus	WA11
Fist Full	AN21	Iron Maiden	
No Fills	AN20	Crystal Ball	IM27
Face	AN19	Aces High	IM24
The Man	AN17	Phantom Opera	IM17
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Nuclear Assault	NA11	Killers	IM10
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Heat Seaker	AC15	King Diamond	
W/Made Who	AC13	King D	KD10
Angus	AC14	Wheelchair	KD11
Blow Video	AC16	Aerosmith	
Missile Head	AC17	Aerofoce	AR12
White Lion	WL11	Wings	AR11
Group	WL10	Slayer	SL17
Lion Face		Slayer	
PRIDE	WL12	Lynard Skynyrd	
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FLOTSAM & JETSAM		Overkill	
Possessed		Here's Chaly	OV18
Possessed	PS10	Taking Over	OV16
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S/Far S/Good	MG20	Savatage	OV14
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Mary Jane	MG21	Sitting	RF15
For Thrills	MG13	Playing	RF12
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Gas Mask	MG16	Guitar W/Wings	RF13
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Exodos		SOD	SO10
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Bullet Head		Warlock	
Bullet Head	BL10	Warlock	WK02
Rush		Armed Saint	
Rush	RH12	Eat The Rich	AS10
Bon Jovi		Dokken	NT26
New Jersey	BJ15	Medallion	
Bad Medicine	BJ	Shield	DK15
Jon Face	BJ10	Group	DK14
Jon In Doorway	BJ13	Judas Priest	DK13
Ozzy		On Bikes	JP02
Ozzy	OZ17	Motorhead	
No Rest	OZ18	Logo	MT12
& Randy	OZ15	Orgasmtron	MT11
Rock	OZ16	Deal Forever	MT13
Motley Crue		Screaming Skull	MT11
Up Yours	MC12	Cinderella	
No Trespass	MC22	Group	CN01
Bad Boys	MC24	Individual	CN
Girls, Girls, Girls	MC25	Pictures	CN03
Hollywood	MC26	Headress	CN05
Master Puppet	ME13	St:yper	
Rest Peace	ME19	Group	S 1
Kill Em All	ME11	Logo	
Discharged Inc.	ME14	In God We Trust	SY12
Metal Up Your	ME10	Doors	
Justice	ME22	Tim Morrison	DO11
Crash Course	ME15	Tie Dyed	DO12
Garage Days	ME17	Misfits	
Stafanico		Large Skeleton Face	
Wehrmacht	SL12	Large Skeleton Face	SK13
Live Undead	SL11	Group Of Skulls	MF17
Regin Blood	SL14	Skeleton Face	MF10
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Roof Evil	SL16	Skeleton	MF14
Led Zeppelin		Misfits	MF16
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Britny Fox	VE12	Vinne Vincent	VV10
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Live Evil		Who Made Who	xp20	Sin	xp211
Helloween	xp312	Mefistis		Dokken	
7 Keys		Legacy	xp305	Shield	xp300
Anthrax	xp306	Motley Crue		Ozzy & Randy	
1)	xp303	Group	xp213	Tribute	xp75
2)	xp205	Girls, Girls, Girls	xp237	Pink Floyd	
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Face	xp308	Group	xp232	Led Zeppelin	
Whitesnake		Say Ah	xp333	Blimp	zp311
Group	xp304	Guns N Roses		Men On Hill	xp220
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Shield	xp330	Logo	xp329	DRI	xp332
Judas Priest		Rape Scene	xp319	SOD	
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Jump In	xp225	Strange Land	xp233	Skull Helmet	xp315
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Lighting	xp152	Motorhead		Face	xp302
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Pink Floyd	PF003	Cro Mag	CM001	Sex Pistols	SP001
Jimmi Hendrix	PF007	Suicidal Tendencies	ST001	Doors	DO001
Anthrax	HEN001	WASP	Lg	Bon Jovi	BJ001
Med	ANT004	Frehley's Comet	FRC001	Ozzy & Randy	Lg B002
Face	ANT003	Led Zep	LZ004	Faster Pussycat	FP001
Guns N' Roses		Swan	LZ009	Randy Rhodes	RR001
Skills	Med GUN007		Lg LZ003	Def Leppard	Lg RR002
Guns	GUN005	Motorhead	MOT011	U2001	DEF001
	GUN002	U2	K1001	Aerosmith	DEF002
Iron Maiden	Lg GUN002	Kiss	Lg KI002	Dokken	AER001
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L.A. Guns	Lg ACD002	Megadeath	MD001	Slayer	SLA002
	LAG001		Lg MD002		Lg SLA003
		Metallica		Warlock	WAR001
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			Lg MET001	Motley Crue	

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Man On Hill	PV821	Flaming Lion	PV93
Rock And Roll Forever		Flaming Lion	PV97
R&R Forever	PV954	Fire, Blades, Skull	PV98
Skull & Bikers		Fire, Blades, Skull	Cobra
Skull & Bikers	PV335		PV99
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Band	PV972		

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Top 100 Songs		Total Weeks			
Randy Rhodes	J2	JP22	Iron Maiden	J09	JP09
Megadeth	J11	JP11	Judas Priest	J03	JP03
Anthrax	J21	JP21	Bon Jovi	J08	JP08
Metal Church	J12	JP12	Metallica	J07	JP07
Motley Crue	J23	JP23	Kiss	J04	JP04
Sex Pistols	J14	JP14	Great White	J27	JP27
Pink Floyd	J18	JP18	Doors	J28	JP28
Guns N' Roses	J25	JP25	U2	J29	JP29
Dokken	J26	JP26	Van Halen	J30	JP30
Slayer	J19	JP19	Scorpions	J31	JP31
Aerosmith	J17	JP17	Sabbath	J32	JP32
Whitesnake	J16	JP16	Depeche Mode	J33	JP33
SOD	J15	JP15	DRI	J34	JP34
Cinderella	J10	JP10	L A Guns	J37	JP37
Poison	J1093		Kingdom Come	J38	JP38
AC/DC	J05	JP05	Zep Swan	J39	JP39
Stryper	J02	JP02	White Lion	J40	JP40

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Misfits	MIS001		Lg KDC001
Dio	Lg MIS002	King Diamond	KDC001
Cinderella	DI0001	Helloween	HEL001
Oh Shit' words	CIN002	Great White	GW001
Razor Blade	Lg CIN001	Corrosion Of	COC001
Serpent w/Wings	BK2	Conformity	Lg COC002
Skull & Axes	BK5		
Filk Off' words	BK6		
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Skull w/Skull	BK14		
	BK17		
	BK20		

Guitar Pins ... \$2.⁵⁰

Cross Bones w/Skull	BK22	AC/DC	BP3	Kiss	BP64
Handcuffs	BK24	Def Leppard	BP11	Motley Crue	BP66
Bat	BK26	Judas Priest	BP16	Randy Rhoads	BP80
UpsideDown Ax/Skull	BK38	Ozzy	BP52	Iron Maiden	BP15
Skeleton	BK64	Led Zep Swan	BP44	Poison	BP81
Nazi Cross	BK73	Led Zep Logo	BP29		
Spider	BK69				
Cross w/Shadow	BK75				
Biker Skull w/Helmet	BK79				
Wings	BK56				
2 Knives on Chair	BK80				
2 Crosses on Chair	BK90				
UZI	BK133	AC/DC Logo	BP1	Iron Maiden Logo	BP39
Lightning Bolt	BK150	Led Zep Blimp	BP9	Judas Priest Logo	BP40
Meat Cleaver	BK144	Led Zep Swan	BP14	Ratt Logo	BP49
Chain Saw	BK145	Led Zep Logo	BP36	Ozzy Logo	BP53
Briske Flag	BK154	Briske Flag	BP10	Ozzy Bat	BP54
Lg UZI	BK154	Sex, Drugs & R.Roll	BP12	Kiss Logo	BP60
Sword	BK160	Guns N Roses Logo	BP85	Dio Logo	BP61
Guitar	BK157	Def Leppard Logo	BP31	Motley Crue Logo	BP75
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Lightning Bolt	BK150	Led Zep Logo	BP36 Ozzy Logo
Meat Cleaver	BK144	British Flag	BP10 Ozzy Bat
Chain Saw	BK145	Sex, Drugs & R&Roll	BP12 Kiss Logo
Lg Uzi	BK154	Guns N Roses Logo	BP85 Dio Logo
Sword	BK160	Def Leppard Logo	BP31 Motley Crue Logo
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As recorded by Great White

IAN HUNTER

Well the times are gettin' hard
for you little girl
I'm a-hummin' and a-strummin'
all over God's world
You can't remember when you
got your last meal
And you don't know just how a
woman feels.

You didn't know what rock-n-
roll was
Until you met my drummer on a
grey tour bus
I got there in the nick of time
Before he got his hands across
your state line.

Now it's the middle of the night
on the open road

And the heater don't work and
it's oh so cold
You're lookin' tired you're
lookin' kinda beat
The rhythm of the street sure
knocks you off your feet.

You didn't know how rock-n-roll
looked
Until you caught your sister
with the guys from the group
Halfway home in the parking
lot
By the look in her eye she was
giving what she got.

My, my, my
I'm once bitten twice shy babe
My, my, my
I'm once bitten twice shy baby
My, my, my
I'm once bitten twice shy baby.

Woman you're a mess gonna die
in your sleep
There's blood on my amp and
my Les Paul's beat

Can't keep you home from
messin' around
My best friend told me you're
the best lick in town.

You didn't know that rock-n-roll
burned
So you bought a candle and you
lived and you learned
You got the rhythm you got the
speed
Mama's little baby likes it short
and sweet
(Repeat chorus)

I didn't know you had a rock-n-
roll record
Until I saw your picture on
another guy's jacket
You told me I was the only one
But look at you now it's dark
and you're gone.
(Repeat chorus)

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(MADNESS)

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1761 STYLIN' NOD
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2565 POISON (GROUP)
2603 BON JOVI (SOLO)
2604 BON JOVI (GROUP)
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FOREVER FREE

As recorded by W.A.S.P.

BLACKIE LAWLESS

I ride all alone and can't see
The road to nowhere anymore
And shadows whispers are
calling me
To forbidden forests by the
shore
And there she fell deep in the
night
Ooh one breath away from
heaven's light
And she said don't cry for me
I'm leaving you.

The wind cries her name in the
breeze
But I can't hold her anymore
Some fallen angel had come to
me
And fell too heavy on my soul
And stole from me the love that
I
Heard lords of time say never
die
And she said don't cry for me
because I'll be.

Riding the wind forever free
High in the wind forever free
And I'll ride the wind forever
free
High in the wind forever free
Forever free.

Forever in my heart's a fire, a
fire burning
I wake up nights and hear her
crying, crying my name.

Riding the wind forever free
High in the wind forever free
I ride the wind forever free
High in the wind forever free.

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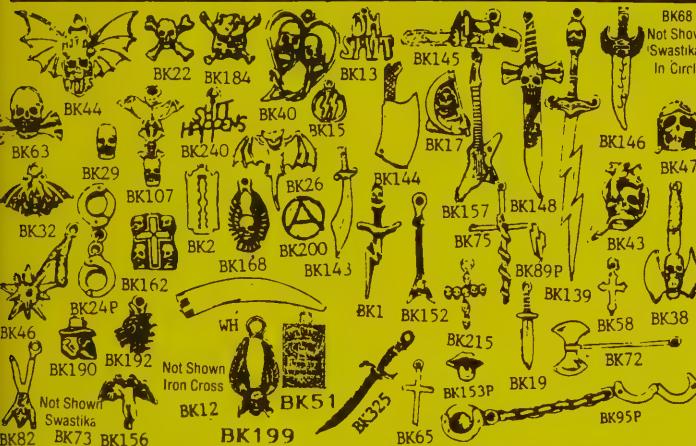
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NO ORDER FORM BELOW? Just write your order on plain paper & send check or money order plus \$2.00 postage to: Simones, P.O. Box 3701, Daytona Beach, FL 32018

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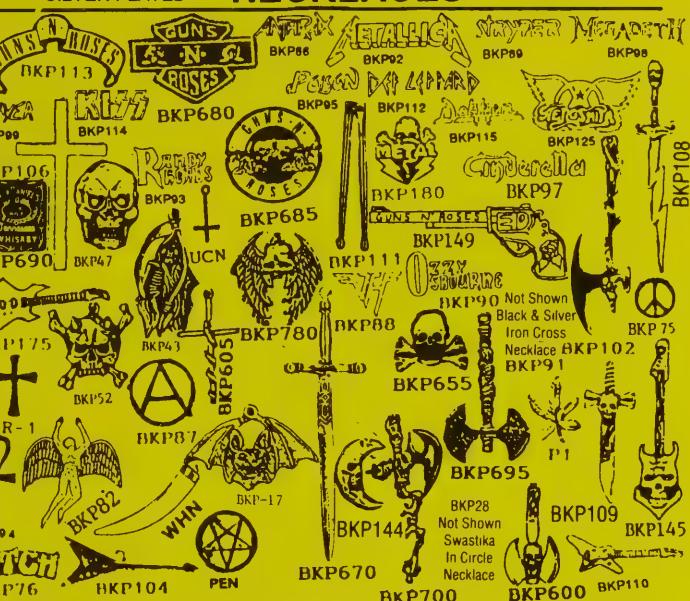
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S5 - Thick black leather arm band with silver plated spikes English import, the best we could find! \$16. ea

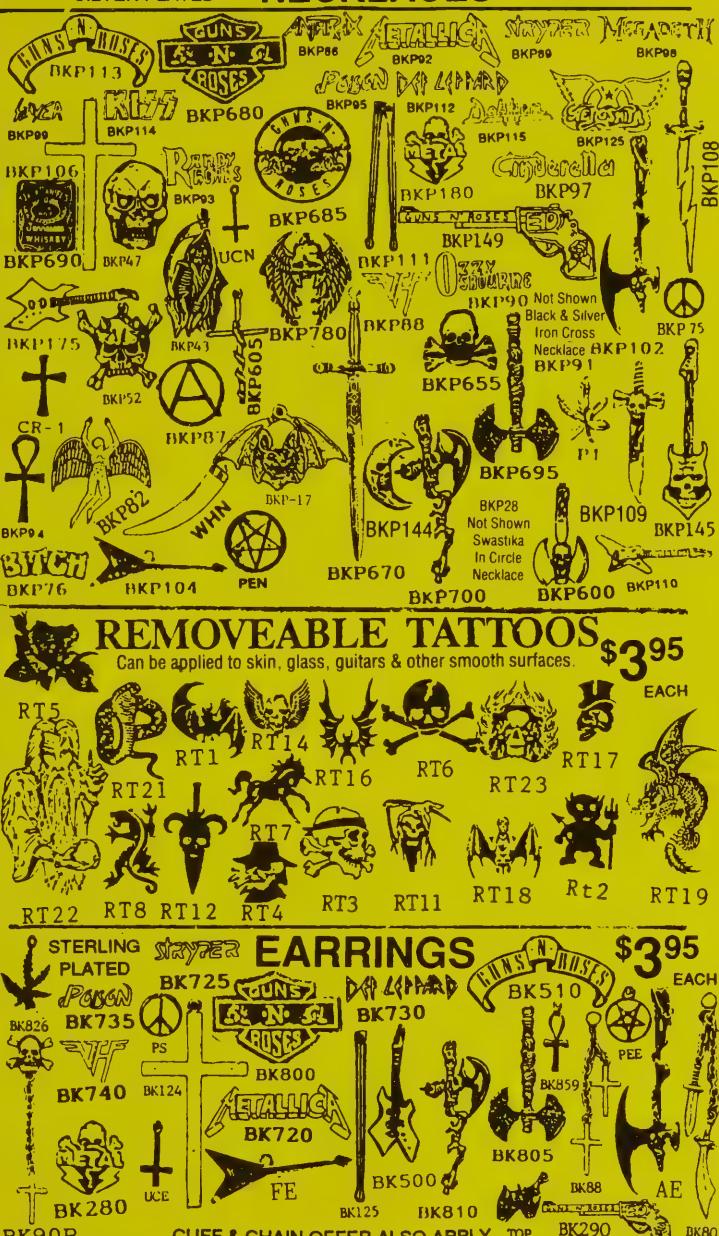
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Sterling plated bracelet & ring connected with chain. Specify eagle, unicorn or heart. State ring size (5 thru 10) when ordering.

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RIVER OF TEARS

As recorded by Doro Pesch

**PESCH
BALIN
HENRIKSEN**

*Livin' and dreamin' in a world
full of fear*

*Playin' with feelings that
carried me here*

*Today lost in the memories of
days gone by*

*Runnin' on empty and the wells
run dry*

*Today
It's so far away that I could
fade away.*

*(But) I'll fly
Cross this river of tears
And I'll fly*

*Cross this river of tears
'Cause a lonely heart could die
alone*

In this river of tears.

*I could hear thunder but I
couldn't feel the rain*

I fell down under this

dangerous game we play

*It's so far away that I could
fade away.*

*(But) I'll fly
Cross this river of tears
And I'll fly*

*Cross this river of tears
'Cause a lonely heart could die
alone*

In this river of tears.

So I could fade away.

*(But) I'll fly
Cross this river of tears
And I'll fly*

Cross this river of tears

*'Cause a lonely heart could die
alone*

*'Cause a lonely heart could die
alone*

In this river of tears.

In this river of tears

I'll fly

I'll fly

I'll fly

I'll fly

Cross this river of tears

I'll fly

I'll fly

ROCK TEES T-SHIRTS

\$11.75 each (postage & handling included).

ALL SHIRTS ARE TWO SIDED LICENSED CONCERT SHIRTS

SIZES: S, M, L, XL

QTY SHIRT SIZE

- AC/DC
- HEAT SEEKER
- BLOW UP YOUR VIDEO
- HEATSEEKER-MISSILE
- WHO MADE WHO
- ANGUS-ON MISSILE
- ANVIL
- RUBBER GLOVE TOUR
- ANTHRAX
- NO FRILLS
- JUDGE DREAD
- GROUP-SKATEBOARD
- I AM THE MAN
- NOT MAN
- STATE OF EUPHORIA
- LP COVER-TARGET
- AEROSMITH
- AEROFORCE
- ALL OVER-VACATION
- WALK THIS WAY
- ATROPHY
- SOCIALIZED HATE
- BRITNEY FOX
- GROUP-REVOLUTION
- SCHOOL GIRL
- BAD RELIGION
- HAPPY FACE BIBLE
- BULLET BOYS
- GROUP
- CARTOON
- BON JOVI
- BROTHERHOOD
- GROUP-N.J. SYND.
- GROUP-88 TOUR
- GANGSTER
- BOBBY BROWN (1 SIDE)
- CELTIC FROST
- PANDEMONIUM
- CINDERELLA
- REBEL
- OX
- CORROSION OF CONFORMITY
- LOGO
- ANIMOSITY
- THE CULT-WOLF
- CURE-FACES
- DORO
- DEBBIE GIBSON
- ELEC. YOUTH (WHITE)
- ELEC. YOUTH (BLACK)
- DANZIG
- LOGO
- NOT OF THIS WORLD
- DANGEROUS TOYS
- D.R.I.
- BLACK SHANKER DUDE
- LOGO
- VIOLENT PACIFICATION
- DEF LEPPARD
- SCREAMING FACE
- GROUP
- HYSTRIA LOGO
- PORTRAITS-HYS. LOGO
- DOKKEN
- SCHILD-BACK TO
- ATTACK
- GROUP-BATTLESHIP
- GROUP-PHOTOS
- SAMURAI-BEAST EAST
- WOLF
- DEATH ANGEL
- ULTRA VIOLENCE
- ANGEL-GROUP
- FROLIC PARK-MUTANTS
- DR. KNOW-WRECKAGE
- DIRTY LOOKS
- TURN OF THE SCREW
- EUROPE-GROUP
- EXODUS
- MEAT PARTY
- CANNIBAL BAR GRILL
- FLOTSAM & JETSAM
- DOOMSDAY DECEIVER
- NO PLACE DISGRACE
- LOGO-SKULL

QTY SHIRT SIZE

- FORBIDDEN-EVIL
- FEMME FATALE
- FASTER PUSSYCAT
- LOGO-ITCH
- IT AINT PRETTY
- LOGO-EURO TOUR
- GROUP
- GREAT WHITE-BITE
- GUNS N ROSES
- LOGO-WAS HERE
- CROSS-APPETITE
- SKULL-APPETITE
- GROUP-APPETITE
- GROUP-WELCOME TO JUNGLE (JERSEY \$14.00)
- LIES
- HENDRIX
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- KISS THE SKY
- HELLLOWEEN
- WIZARD
- PUMPKIN-FLY FREE
- IRON MAIDEN
- LIVE AFTER DEATH
- SOMEWHERE IN TIME
- PHANTOM OF OPERA
- CRUNCH
- PLAY WITH MADNESS
- 7TH SON
- MAKE MY DAY
- KILLERS
- SPLIT HEAD-EDDIE
- JOE SATRIANI
- JIMMY PAGE
- KREATOR
- SUPER DIVING
- KING'S X
- SILENT PLANET
- KIX-BLOW MY FUSE
- KISS
- CRAZY NIGHTS
- SMASHER TRASHER
- KING DIAMOND
- TOUR
- WHEELCHAIR
- LYNYRD SKYNYRD
- TRIBUTE TOUR
- L.A. GUNS
- SHIELD
- SEX, BOOZE, TATTOOS
- LIVING COLOR
- LITA FORD-XX TOUR
- LENNON-IMAGINE
- MISFIT-SKULL (1 SIDE)
- MOTLEY CRUE
- NO TRESPASSING
- HOLLYWOOD
- BAD BOYS
- METALLICA
- METAL UP
- DAMAGE, INC
- MASTER OF PUPPETS
- KILL EM ALL
- GARAGE DAYS
- BRAIN SURGERY
- GROUP
- STRAW DOGS
- MONSTERS OF ROCK
- MEGADETH
- SO FAR, SO GOOD...
- RADIATION
- KILL FOR THRILLS
- WAKE UP DEAD
- PEACE SELLS
- MARY JANE
- M.O.D.
- GROSS MISCONDUCT
- TANK
- NO SURFING
- MADONNA-LIKE PRAYER

QTY SHIRT SIZE

- METAL CHURCH
- FAKE HEALER
- NUCLEAR ASSAULT
- SURVIVE
- ONLY STRONG SURVIVE
- NUC
- OZZY RANDY TRIBUTE
- DISSY
- THORNS-NO REST
- THRONE-NO REST
- OZZY IS
- OMEN
- ESCAPE TO NOWHERE
- OVERKILL
- HERE COMES CHALEY
- TAKING OVER
- NEW ALBUM
- WORLD TOUR
- POISON
- SCREAM
- SAY AAH
- LONG LIVE ROCK
- BLOW YOUR MIND
- PINK FLOYD
- LIVE SOUND-THUNDER
- PAUL STANLEY
- POSSESSED-HORROR
- QUEENSRYCH
- MIND CRIME
- RANDY RHOADS
- RIGOR MORTIS
- DIE IN PAIN
- DON'T SKIMP ON MEAT
- RATT
- GROUP-REACH FOR SKY
- REACH FOR SKY LOGO
- SUICIDAL TENDENCIES
- SKID ROW
- YOUTH GONE WILD
- SMASHED GLADYS
- DYING FOR A PIECE
- SIN VICTIOUS
- ANTHEM
- COLLAGE
- HEAD SHOT
- S.O.D.
- MACHINE GUN
- LOGO
- SAM KENISON (1 SIDE)
- SACRED REICH
- VIOLENT SOLUTION
- IGNORANCE
- SURF NICARAGUA

QTY SHIRT SIZE

- SCHOOL OF VIOLENCE
- SKULL GRADUATE
- SLAYER
- DEMON HEAD
- HAUNTING THE CHAPEL
- LIVE UNDEAD
- SOUTH OF HEAVEN
- IWO JIMA
- SLAYTANIC
- WEHRMACHT
- SLAYTANIC
- STRYPER
- SOLDIERS COMMAND
- IN GOD WE TRUST
- DOLLAR BILL
- GROUP-IN GOD
- THE ACCUSED
- MARTHA
- SPLATTERHEAD
- TESTAMENT
- TRIAL BY FIRE
- TONE LOC
- WILD THING
- TIFFANY
- OLD FRIENDS
- TESLA
- LOGO
- TOUR-GROUP
- VIXEN
- ALBUM
- GROUP
- LOGO
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- WARRANT
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- GROUP
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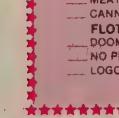
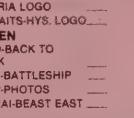
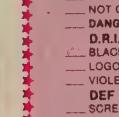
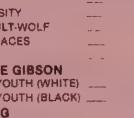
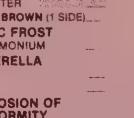
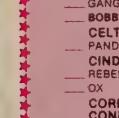
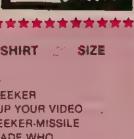
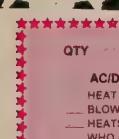
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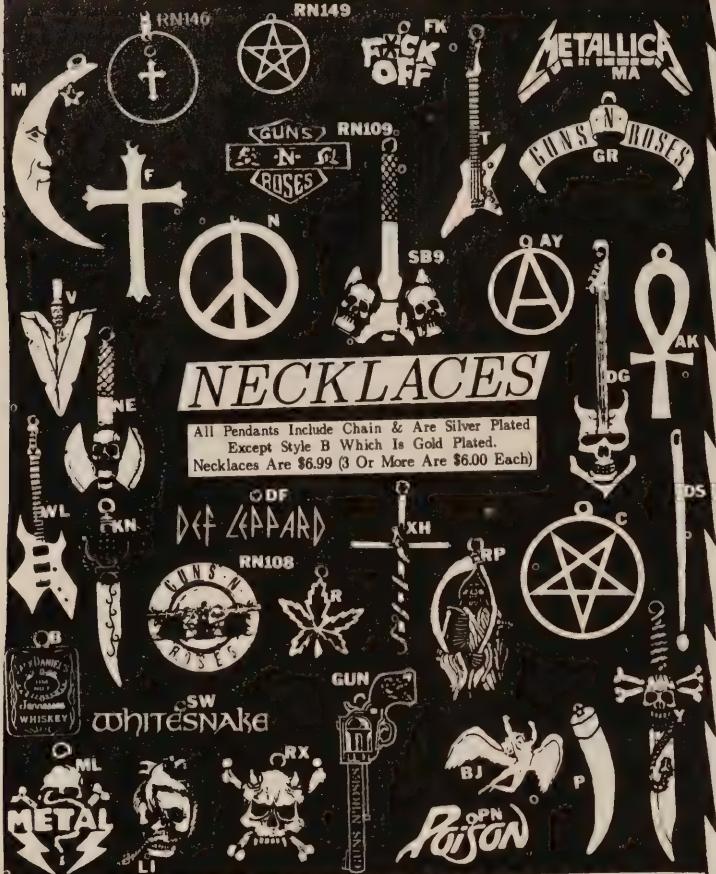
T-SHIRTS

All t-shirts listed and pictured below are either two sided or one sided designs. All TT #'s are two-sided. AT#'s are one-sided. T-shirts are available in sizes M-L-XL. In the event that some t-shirt styles may be out of stock, please list alternate choices. T-SHIRTS ARE \$12.50 ea. (3 or more for \$11.50 ea.)



NECKLACES

All Pendants Include Chain & Are Silver Plated
Except Style B Which Is Gold Plated.
Necklaces Are \$6.99 (3 Or More Are \$6.00 Each)

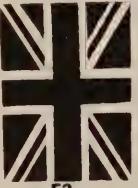


FLAGS

All flags are 3'x5'. Flags are in traditional colors, on polyester material.

FLAGS ARE \$11.95 ea.

More styles available:
F5- Japanese: Rising sun
F4- American
F12- Marajahne
F16- Marines



F1- Canadian
F19- Italian
F22- Israel
F12- Budweiser
F17- Russian

RINGS

All rings are silver plated and are available in sizes 5-10.

SR27 Rings are \$6.99 each
BUY 3 GET 1 FREE



BACKSTAGE PASSES

Laminated passes from past concerts.
BACK STAGE PASSES ARE \$14.99

BSP1- Aerosmith
BSP4- Anthrax
BSP7- Def Leppard
BSP8- Frehleys Comet
BSP10- Sammy Hagar
BSP11- Heart
BSP14- Kiss
BSP20- Monsters of Rock
BSP22- Ratt
BSP27- Twisted Sister



PILLOWS

All pillows are one color printing and measure approx. 14"x14".

PILLOWS ARE \$18.99

OCP1- Bon Jovi: Jon
OCP2- Pink Floyd: The Wall
OCP3- Poison: Group
OCP4- Poison: Open Up...
OCP5- Poison: The Ultimate Sin
OCP12- Ozzy: No Rest...
OCP13- Def Leppard: Live
OCP13- Guns N' Roses: Lies
OCP14- Guns N' Roses: Rape Scene
OCP15- Bon Jovi: Group (New Jersey)
OCP19- Megadeth: Vic/Radiation
OCP5- Motley Crue: Girls...
OCP6- Grateful Dead: Steal...
OCP7- Guns N' Roses: Cross
OCP8- Guns N' Roses: Group
OCP9- Metallica: Justice...
OCP16- Kiss: Destroyer
OCP17- Metallica: Logo/lightning
OCP18- Stryper: In God We Trust



HALF INCH SCREW ON SPIKES # SP1

25 SPIKES FOR \$10.00
50 SPIKES FOR \$17.00
100 SPIKES FOR \$29.00

MONSTER SCREW ON SPIKES # MS1

Each of these screw on spikes measure one full inch.

15 SPIKES FOR \$12.00
25 SPIKES FOR \$16.00
50 SPIKES FOR \$28.00



PS2

These studs attach to most fabrics and leather.
Just make two slices and insert prongs and bend.

25 STUDS FOR \$5.00
100 STUDS FOR \$14.00

50 STUDS FOR \$8.00

MONSTER SCREW ON SPIKES # MS1

Each of these screw on spikes measure one full inch.

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TT27- Iron Maiden: Live After Death

TT27- Iron Maiden: Number of the Beast

TT188- Elvira: Mistress Of The Dark

TT189- Elvira: Lying down

TT190- Elvira: Edge Of A Broken Heart

TT191- Elvira: Kisses And Say Ahh

TT185- Poison: Long Live Rock

TT186- Ozzy Osborne: Crown of Thorns

TT213- Guns N' Roses: Appetite For Destruction

TT214- Guns N' Roses: Lies

TT215- Poison: Blow Your Mind

TT216- Poison: Group Portrait

TT217- Motley Crue: Permanent Motion

TT218- Warhol: Stinkin Rich

TT219- P.I.L.: photo

TT220- Bloodfeast: Gruenes Face

TT221- Skinned: Skate the Skates

TT222- D.R.I.: Tear It Down

TT223- Hallows Eve: Whiskey Label

TT224- Kisses Addiction: Girl

TT225- Rigor Mortis: Die In Pain

TT226- Bon Jovi: Brotherhood

TT227- Bullet Boys: Axed Head

TT228- Bullet Boys: Group

TT229- Ratt: Photo (same album)

TT230- Whitesnake: Holding Bible

TT231- Skid Row: In the Alley

TT232- Tesla: Currents

TT232- The Gross Misconduct

TT233- Celtic Frost: Pandemonium

TT234- Cult: Sonic Temple

TT235- Slayer: Wehrmacht

TT237- Bullet Boys: Axed Head

TT238- Bullet Boys: Group

TT241- Kix: Blow My Fuse

TT242- Randy Rhoads: Playing Guitar

TT240- Reel: Reach For the Sky



T-SHIRTS

All t-shirts listed and pictured below are either two sided or one sided designs. All TT #'s are two-sided. AT#'s are one-sided. T-shirts are available in sizes M-L-XL. In the event that some t-shirt styles may be out of stock, please list alternate choices. T-SHIRTS ARE \$12.50 ea. (3 or more for \$11.50 ea.)

TT167- M.O.D.: No Surfin

TT20- Def Leppard: Group

TT61- Def Leppard: Group Portrait

TT62- Def Leppard: Screaming Face

TT65- Def Leppard: Hystralia album cover

TT163- Def Leppard: Group Face Tour dates

TT21- Whitesnake: Group logo

TT22- Whitesnake: David Coverdale/88 Tour

TT170- AC/DC: Blow Up Your Video

TT171- AC/DC: Miss You

TT172- AC/DC: Middle Finger/Fuck You

TT29- Metal Church: The Dark

TT41- Cinderella: Group/Wight Songs

TT105- Cinderella: Shakes The A.S.A.

TT195- Danzig: Not Of This World

TT196- Living Color: WFFF On Tour

TT200- Testament: Generator

TT202- S.O.D.: Machine Gun

TT203- Britny Fox: Rock Revolution

TT204- Britny Fox: Break the Rules

TT205- Testament: Trial By Fire

TT2- Guns N' Roses: Canadian Skulls/Appetite

TT3- Guns N' Roses: Garage Days/Group

TT3- Metallica: Crash Course In Brain Surgery

TT74- Metallica: Kill 'em All

TT75- Metallica: Master Of Puppets

TT154- Metallica: Group/Justice

TT5- Megadeth: Kill For Thrills

TT6- Megadeth: Peace Sells

TT160- Testament: Trial By Fire

TT12- Guns N' Roses: Canadian Skulls/Appetite

TT51- Guns N' Roses: Skull with shooting bullets

TT161- Guns N' Roses: Round logo, pistolas/rooses

TT17- Guns N' Roses: Guns N' Roses

TT76- Guns N' Roses: Licenses Plate, Euphoria

TT34- Led Zeppelin: Swan Song

TT162- Paul Stanley: Playing guitar

TT71- Oxy: Ultimates Rock Monstar

TT79- Oxy: No Rest For The Wicked

TT19- Great White Shark/Bite Back Tour

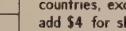
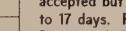
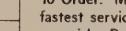
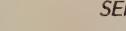
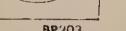
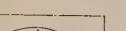
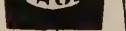
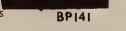


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LAY YOUR HANDS ON ME

As recorded by Bon Jovi

J. BON JOVI
R. SAMBORA

Lay your hands on me
Lay your hands on me
Lay your hands on me.

If you're ready I'm willing and able

Help me lay my cards out on the table

You're mine and I'm yours for the taking

Right now the rules we made are meant for breaking.

What you get ain't always what you see

But satisfaction is guaranteed

They say what you give is always what you need so

If you want me to lay my hands on you

Lay your hands on me
Lay your hands on me
Lay your hands on me.

All you got to do is

Lay your hands on me
Lay your hands on me
Lay your hands on me.

Now listen up

Now I'm a fighter, I'm a poet,
I'm a preacher

I've been to school and baby I've been the teacher

If you show me how to get up off the ground

I can show you how to fly and never ever come back down.

Ev'rything you want is what I need

Your satisfaction is a-guaranteed

But the ride don't never ever come for free no, no, no

If you want me to lay my hands on you

Lay your hands on me
Lay your hands on me
Lay your hands on me.

(Repeat chorus)

Don't you know I only aim to please

If you want me to lay my hands on you

What you got to do is

Lay your hands on me
Lay your hands on me
Lay your hands on me.

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- Britny Fox -Group
- Cinderella -Headress
- Cinderella Ox -Kiss Me
- Dead Kennedys -Logo
- Def Leppard -Women
- Def Leppard -Hysteria
- Def Leppard -Portrait
- Def Leppard -Screaming Head
- Dokken -For Attack
- Dokken -Beast From East
- Europe -Face Photo
- Faster Pussycat -Easy
- Great White -Bimbo
- Guns 'N Roses -Appetite
- Guns 'N Roses -Skull
- Guns 'N Roses -Portrait
- Guns 'N Roses -Logo
- Guns 'N Roses -Raape Scene
- Guns 'N Roses -Skeleton/Logo
- Guns 'N Roses -Jungle
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ADDICTED TO THAT RUSH

As recorded by Mr. Big

**BILLY SHEEHAN
PAUL GILBERT
PAT TORPEY**

*When I was a young boy
My momma said to me
Once a woman gets your soul
You'll never shake her free
These are words of wisdom
It turns out she was right
Gotta find a lover
'Cause I need a fix tonight.*

*Whoooooaaaa
Watch it touch me deep inside
Whoooooaaaa
Somethin' snaps inside my mind
Whoooooaaaa
When I feel it comin'
Ain't no sense in runnin'
I'm addicted to that rush
Every time we touch
Never get enough
'Cause I'm addicted to that rush
Yeow.*

*Look around I stop and stare
Gotta get a taste
Pretty women everywhere
We ain't got time to waste
Lookin' for a little thang
To fit into my plans
On the town I'll hunt you down
I'm walkin' like a man.*

*Whoooooaaaa
Watch it touch me deep inside
Whoooooaaaa
Somethin' snaps inside my mind
Whoooooaaaa
When I feel it comin'
Ain't no sense in runnin'
I'm addicted to that rush
Yeow.*

*Once I thought her lovin'
Was a habit I could break
But when I got without it
My body starts to ache.*

*Whoooooaaaa
When I feel it comin'
Ain't no sense in runnin'
I'm addicted to that rush
Every time we touch
Never get enough
'Cause I'm addicted to that rush
Yeow.*

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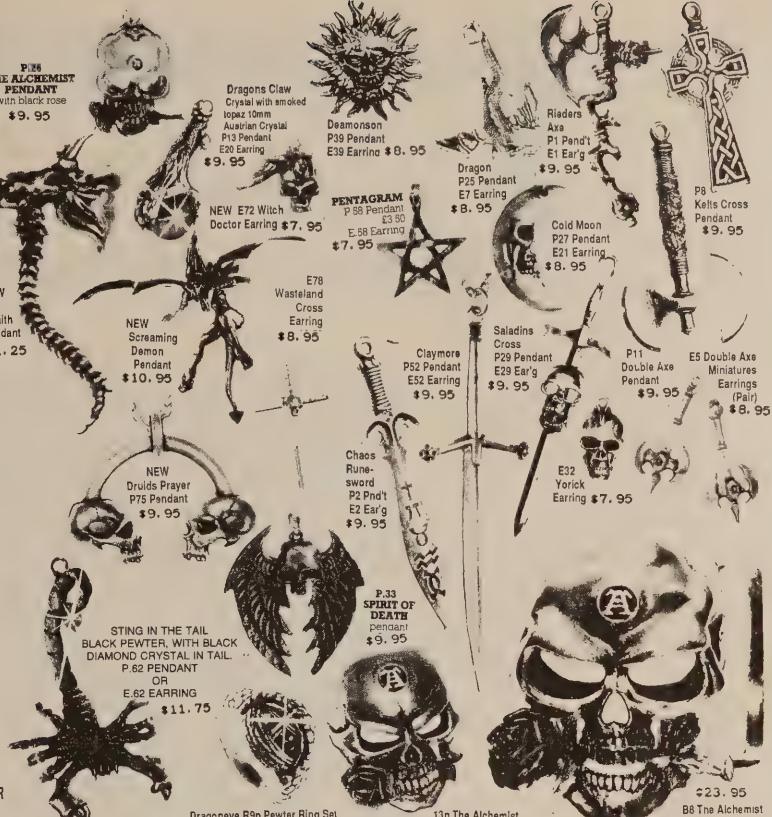
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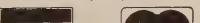
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INSTRUMENTALLY speaking

by Michael Shore

This month, it's a drummer's dream, as *Instrumentally Speaking* focuses on drums and nothing but drums. Well, truth to tell, we'll also be dealing with a couple of new drum accessories, too. Think of this as a sort of prelude to *Hit Parader's* upcoming buyer's guide for guitarists — whose instruments we feature *all the time* — and drummers. In this issue, we turn our attention to new kits and kit set-up systems from three of the biggest, most popular and respected drum-makers: Tama, Pearl, and Yamaha. And, we'll tell you about a striking new stick (pardon the pun) called the "Wam-Rod."

Tama has, for close to two decades now, been making all manner of rock-solid drums used and endorsed by all manner of big name players. Now Tama has fantastic news for *Hit Parader* readers who have the desire to emulate their kit-bashing idols but not the wallets to pull off an exact imitation — Tama quality at an affordable price, in their new Rockstar line. They're made with the same high quality materials and high production standards as Tama's more expensive lines — like the popular Swingstar series — but the Rockstar drums feature an entirely new construction method in their multi-ply wood tom and bass drum shells. They also have the added improvement in sound projection and durability of a new interior shell coating called "Acousti-seal," which makes the drums sound brighter.

The Rockstar drums come in an extensive selection of kits (the basic five-piece RS522X is pictured), with endless add-on possibilities for truly serious drummers. And speaking of serious, Tama has developed a whole new hardware line just for the new Rockstar drum series: the Stagemaster PRO line of hardware is double-braced, like



The Tama RS522X.

Tama's ultra-strong Titan hardware, but a bit lighter in weight, which makes it easier to haul around from gig to gig and hardly lessens its strength and stability. In fact, the Stagemaster PRO hardware is so good that Tama has taken some of its new design features and incorporated them into its regular, pre-existing Stagemaster line.

It doesn't end there — there's also Tama's new intermediate level kits, the Rockstar PRO line, which are a step up from the Rockstar series. These drums have more professional features, like the legendary Omniball tom holder with Touchlock, which is also included in top-of-the-line Tama sets like their Granstar and Artstar lines. The Rockstar PRO kits also feature 9-ply staggered-seam shell construction, with 8 plies of select Japanese wood and one inner ply of ultra-resonant basswood (which, along with birch, is considered the hot new wood for great-sounding drums).

announced several improvements on this widely acclaimed series of sets, including shells made of select nine-ply mahogany, and toms and bass featuring a high-gloss wood-grain interior ply, which makes the drums sound bigger and deeper and, at the same time, brighter. Also, the new Pearl P-780 bass pedal is now standard with all Export sets, featuring a smooth, adjustable chain-drive mechanism — chain drives being more reliable than fabric-strap linkages in the durability department, and having a better feel and more flexibility than metal-hitch pedals. Now stock on all Export kits are the new 730M bass drum spurs, which are fully telescopic and have convertible spike/rubber-tipped feet. To enhance the look of the Export series, since their sound, stability and durability have been so enhanced, Pearl now makes them with high-tension-style lug casings — bringing the look and sound of the Export series closer to the professional level than ever before. And yet, a standard five-piece set with hardware still lists for \$900 (a six-piece is pictured)!

Aside from making excellent



Pearl's new Export drum series.

drums, Pearl also markets the revolutionary May EA drum miking system — which mounts the microphones *inside* each drum! To provide a graphic demonstration of how good the May EA system sounds, and of the wide parameters within which the system may be used and adjusted to tailor your sound to whatever style and approach you like, Pearl and May have now made available a compact disc. It features Omar Hakim — the outstanding drummer who's played with Sting, Weather Report, and in the house band on NBC-TV's very cool show *Sunday Night* — taking his drums, and the May EA miking system, through their paces, and to the limit. The ten-song compilation CD is available for \$7 by writing to Pearl International, Omar CD/May EA, 408 Harding Industrial Drive, Nashville, TN 37211. Meantime, for info on Pearl's Export kits and its other fine drum lines, write Pearl International Inc., P.O. Box 111240, Nashville, TN 37222-1240 — and, if you're writing specifically about the Export drums, add "ATTN: Export Drums" to the address.

Yamaha also makes a variety of outstanding drum kits which are heard on all sorts of albums and seen on all kinds of bigtime concert stages. Now they've come out with an awesome way of setting up those drums: the new Yamaha Super Rack System. To be frank, this is not the first rack-pipe-and-clamp-array mounting system to hit the market; Pearl did it first. But Yamaha's new system has enough going for it that it's well worth checking out, whether you have no such system of your own or even if you do already use someone else's.

The Yamaha Super Rack enables drummers to customize their kits in ways never before possible, because of an unlimited variety of ways in which its ingeniously simple components can be set up with each other. The Super Rack's key component may be the OC-910U, a universal open clamp that lets rack components be quickly and easily set at the angle, with only a standard drum key required for adjustment. Then again the system's right-angle open clamp, the OC-920R, is also crucial, as it's ideal

for allowing precise right-angle mounting of toms and cymbals. And of course only a fool would minimize the importance of the system's open-type memory clamps, which make the whole system faster and easier to use, while also solidifying the entire setup — and serving as indexes making it possible for the drummer to set up the same way every time (which is why they're called "memory clamps").

And, in a final ingenious innovation, the Yamaha Super Rack system features a sound-absorbent foam filling in all rack pipes, to eliminate sympathetic vibrations and provide exceptionally clean and defined sounds from your entire kit.

The Super Rack also has special clips to deal with Yamaha's new WHS series of hi-hat cymbal stands — the "remote" hi-hats, as Yamaha calls them. This is a truly amazing development: you can now, if you like or need to, keep the hi-hat pedal where your left foot is (or right foot if you're left-handed), and move the cymbal-mounted portion of the hi-hat to a position, say, over the tom toms on your bass drum — so you can still play the full range of hi-hat sounds and effects without having to cross your right arm over your left (snare) hand, thus giving both your hands more freedom to drop in fills on the snare and toms while keeping hi-hat patterns going. This setup is also obviously better than the recent innovation many drummers have adopted, of using a second hi-hat stand by the floor toms on their right side (or left if they're left-handed). Both the WHS-850 and WHS-850S remote hi-hats utilize Teflon-coated, high-reliability cable and a sensitive spring system, to ensure smooth operation and precise response. A drop-clutch mechanism allows the hi-hat to be closed with the touch of a stick; normal operation can be instantly restored by touching the pedal again. A newly designed lightweight footboard facilitates fast footwork ("footboard facilitates fast footwork" — say that five times fast!), while special grip rubber on the base-plate minimized potential pedal slippage.

The only difference between the WHS-850 and WHS-850S, by the

way, is the length of cable used to connect the pedal to the cymbal-clutch: the WHS-850 has an 8-foot, 2½-inch length, while the WHS-850S uses a 3-foot, 3½-inch length. A tip o' the "Instrumentally Speaking" hi-hat to Yamaha for this brilliant device. For more info on the Yamaha Super Rack system, the Remote Hi-Hats, and their fine drum kit lines, write Yamaha Music Corp. USA, 6600 Orangethorpe Ave., P.O. Box 6600, Buena Park, CA 90622-6600.

tary... There are very few middle of the road opinions on the subject. Wam-Rod is not for every drummer, just as one car is not for every driver."

You see, the Wam-Rod is not only two to three times stronger than wood sticks, but the space-age material it's made from, which gives it that strength, also gives it a certain degree of flex. This not only allows the stick to absorb more shock — which, of course, also changes the way they feel



The May EA CD.

Finally, to hit all the drums and cymbals we've been telling you about this issue, Amberstar has come with the most radical development in drum sticks since nylon tips: the Wam-Rod, a see-through stick made of a super-polymer synthetic not unlike the material used for bulletproof glass. The see-through part is perfect, of course, for this age of music video — not just because the see-through part makes them look wacky, but also because they come in colors. Yes, Wam-Rods in see-through blue, red, green, yellow, purple, pink and black.

But beyond their visual appeal is the way Wam-Rods feel and sound. Regarding sound, for drummers who like nylon-tip sticks Wam-Rods are an interesting option because they won't break, and there's no chance of losing the nylon tip and being stuck in mid-stick with having to use whatever's left wood-wise at the end of your stick. And regarding feel: Wam-Rods feel different, very different, something Amberstar is commendably upfront about: "Wam-Rod has created controversy among drummers," Amberstar admits, "over its unusual stick response. Many claim it's the feel they've been looking for and, after discovering Wam-Rod, use it exclusively. Others have been far less complemen-

when you play 'em — but also gives them more bounce, a different kind of action and response. They're very quick and lively, almost feeling as if they're "coming alive" in your hands, if you're not used to them. Their inherent flex also makes possible some unique rhythmic variations — it also, of course, eliminates some others possible only with traditional wooden sticks.

Amberstar says Wam-Rods play equally well on acoustic or electronic drums, though obviously they would seem to be more tailor-made for electronics, which often have formica-like surfaces with no give whatsoever. Wam-Rods come in only two sizes for now, 2B and 5B, the former designed after conventional size and style, the latter with the unique innovation of a "power-pivot" handle — which changes the center of gravity, resulting in an even quicker response.

The Wam-Rod is a fascinating development that should be checked out by anyone who considers themselves a truly "modern" drummer — not just for the one who marches to the proverbial "different" drummer. To find out more about Wam-Rods, which list for \$12.95 a pair, write Amberstar International, 111 E. Laurel, San Antonio, TX 78212. □

STAR TALK

by Adrienne Stone

Each month, *Star Talk* brings you personal stories from some of your favorite rock stars. Do you lose sleep at night wondering how Nikki Sixx maintains his muscular physique? Do you daydream about what Mike Tramp misses most when he's on the road? Do you spend hours pondering what sport Rob Halford indulges in during his spare time? You might be spending too much time with your headphones blasting at "10"... or you might have a valid reason for asking *Star Talk* for help.

Here's your chance to ask your favorite metal mashers those mindboggling questions. *Star Talk* will hunt down your favorite rockers (to the ends of the earth... or at least to Brooklyn!) to answer you. Just send your questions to: STAR TALK, c/o Hit Parader Magazine, 60 Division St., P.O. Box 158, Derby, CT 06418-0158.

This month's question: "Most bands travel to their shows on a tour bus. What is it like living on a bus? Do you find it difficult to sleep?" (John Dufay, Toronto, Canada)

WARREN DeMARTINI (Ratt): "When you're on tour, sometimes you just want to get to someplace that isn't moving. Then you get off the road for a while and start noticing all these things about places that don't move and you start to want to move again. So it's a vicious cycle. Everytime I'm on the bus, though, I'm usually sleeping. I'm starting to be able to sleep on the long drives, which is cool. It's not that it's hard to sleep on the bus. It's just that it's hard to get into a deep sleep. But the motion of the bus and the sound of the engine have kind of a hypnotic effect after a while and that helps rock you to sleep."

SCOTT IAN (Anthrax): "I sleep great; I'm like a vampire. I actually sleep better in the bunk bed than anywhere else, 'cause there's the motion of the bus and it's so dark when I get in, it's like a coffin. I love it. But our crew gets their own bus now, 'cause they're a bunch of hogs. They're always smoking. They're not really pigs, but they leave their socks around and shit like that. We like a clean bus."

DAVID COVERDALE (Whitesnake): "The hardest thing for me is trying to stay asleep on the bus long enough for a good night's sleep to the next town. I wind up getting into bed thinking,



Tesla's Jeff Keith: "On our first tour, we actually enjoyed the bus."

'Oh, fuck. Should I take a relaxer?'

against the law to turn it off!"

ROXY PETRUCCI (Vixen): "We made our bus bigger. We took out some bunks and made our bunks bigger. And then we rearranged the whole bus. I sleep pretty well. I don't even really see the bus, though. I always go straight to my bunk. It's definitely not the same as sleeping in your own bed. But you're so tired, you'll just fall right asleep."

JANET GARDNER (Vixen): "I wake up a lot, more than the others. I wake up a couple of times a night. But I fall right back to sleep. I'll wake up and sit up and bump my head or something."

SHARE PEDERSEN (Vixen): "All our tour buses are different. The one we had in Europe was a joke because everything we wanted to do was against the law! You can't idle the bus so we can hear the motor running, because it's against the law. You can go for eight hours and then you have to take a six hour break because it's against the law. They even have a little meter on there and you have to turn it in to the authorities every week. And there's a light in the middle of all the bunks. Every time somebody gets up to go to the bathroom, it's like a flashlight shining in everybody's face. And it's

LOUIE CLEMENTE (Testament): "The big difference in having a bus is being able to shower. We've done tours in vans so we know what it's like not to shower for a month. But now that we have a bus, before we even go to the venue, they drop the band off at the hotel so we can shower. We come back for soundcheck and then that's it. It's a lot more convenient. I also sleep better on the bus than I do at home in my own bed. It's like rocking a baby to sleep on the bus. There's a certain hum that the bus has when it's moving. You just lay in your bunk and you go right to sleep."

JEFF KEITH (Tesla): "On our first tour, we actually enjoyed the bus — you know, hanging out together and seeing America. This time we're still having fun, but we can't wait until we get big enough to have a plane." □

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